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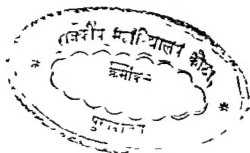
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THE TYPES OF SANSKRIT DRAMA

THE TYPES OF SANSKRIT DRAMA

With a Foreword by Dr S K De, M A, D Litt. (Lon.)

BY
D R MANKAD



1936

URMI PRAKASHAN MANDIR
DEANSO HALL, KARACHI

Printed at
PRABHAT PRESS
Denso Hall,
Karachi

पितरौ वन्दे



देवानामिदमामनन्ति मुनयः कान्तः कृतुः चाक्षुषः
रुद्रेणेदमुमाकृतव्यातिकरे स्वागे विभक्तः द्विधा ।
त्रैगुण्योद्भूतमत्र लोकचरितं नानारसं दृश्यते
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधानम् ॥

FOREWORD

It gives me great pleasure to have this opportunity of expressing my appreciation of the work of my young friend Mr D. R. Mankad, who is already known as the author of several admirable papers on Sanskrit dramatic theory and practice and recommending it to all students of Sanskrit literature

Sanskrit Dramaturgy is one of the many subjects which still await general as well as special investigation. The allied subject of Sanskrit Poetics has just begun to be systematically studied, but Dramaturgy and Histrionic Art are subjects which are still practically unexplored. As most of the original texts were still unknown, uncertain or unavailable, very few scholars have hitherto seriously ventured to undertake a critical enquiry. In popular books published in India and abroad on the other hand, some wild theories have occasionally been set forth without the slightest justification. Now that sufficient materials are available, it is necessary to make a deeper and more accurate study and we can for this reason, heartily welcome the fruits of Mr Mankad's labours presented in the following pages.

There can hardly be any doubt that the subject itself with a literature going back to several centuries is deserving of careful and detailed study. It is not Mr Mankad's ambition to write an exhaustive account or to make a comparative study, but he limits himself to the modest object of examining critically the Sanskrit-dramatic theory which directed the evolution of the different dramatic types and controlled their technique. He has been able to bring together an amount of material from an intensive study of the dramatic aturgie as well as dramatic texts, and whatever judgment may be passed on the conclusions he has drawn, the documentary value of his work can hardly be disputed. He has wisely eschewed the more tempting course of producing an

imposing work, containing bird's eye views or sweeping generalisations' on the basis of meagre and generally unreliable facts and opinions. He realises that on the pioneer investigator in this comparatively little known field falls the more humble but more important duty of a patient and conscientious collection of first hand facts which are indeed the links without which the chain of historical summary or even of any kind of generalisation cannot be properly forged. In the present state of our knowledge it is not expected that all the difficulties and obscurities will be solved with absolute certainty or that all scholars will agree with every statement made, but the young author with the judgment and insight of more mature years has expressed very lucidly what he has to say and has exhibited not only a thorough familiarity with theory but also a complete mastery of details, controlled and ordered by the sobriety of true scholarship. It will be a source of satisfaction if his little book, as one of the pioneer contributions on a difficult and complicated problem, is able to draw the attention of interested scholars and further stimulate research in an almost untrodden field.

University of Dacca
22 1936

S. K. De

PREFACE

After the modern revival of Sanskrit studies Sanskrit plays are widely read and studied but the study of Sanskrit Dramatic theory has been most sadly neglected. A detailed and critical study of Sanskrit Dramaturgy in all its branches is a desideratum. With a view to meet with this want to some extent, I have undertaken the publication of this small volume.

In the following pages I have attempted to ascertain the nature of the types of Sanskrit Drama (नाट्य) as well as नाट्यशास्त्र in their origin and development. The subject being entirely such as has not been studied in modern days I have given full information from the original Sanskrit dramaturgical works. Incidentally I have ventured to discuss certain problems connected with the subject but the conclusions drawn are mere suggestions. And I shall consider myself more than amply rewarded for my labours if they will stimulate further critical study in this direction. This forms only one chapter in the vast study of the Sanskrit Dramatic theory.

I am extremely grateful to Dr S. K. De of the Dacca University for writing the Foreword to the present work and for encouraging me in these studies. I am also thankful to Prof. B. K. Talore and Prof. K. H. Dhruva both of whom have made valuable suggestions during the course of my studies.

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10-4-36



ABBREVIATIONS

[Following is the list of abbreviations used for the works, more frequently quoted during the course of this work]

NS = नाट्यशास्त्र Nir Press

AP = अग्निपुराण (c 825 AD) Anandasrama S

Abh = अभिनवभारती (c 975-1015) GOS

DR = दशरूप (c 974-995) ed. by Haas 1912

SP = शृङ्गारप्रकाश (c 1050-1100) as qd in BP-Intro

KS = काव्यानुशासन (c 1084-1173) Nir Press

ND = नाट्यदर्पण (1093-1175) GOS

BP = भावप्रकाशन (c 1175-1250) GOS

PR = प्रतापहृदय (c. 1275-1325) ed by K P Trivedi

RS = रसार्णवमुधाकर (c 1330) Trivandrum S S

SD = साहित्यदर्पण (c 1300-40) ed by Kane, 1923

App E

Mtr = मातृगुप्त as quoted by राघवमठ on शकुन्तल

Nir Press

SR = संगीतरत्नाकर ASS

NSD = नाट्यमर्मस्वरीविका A Ms in B O R I

RK = रसकौमुदी

" "

BSG = भरतशास्त्रग्रन्थ

" "

BA = भरतार्णव

" "

SDK = सिद्धान्तकौमुदी

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CHAPTER I
INTRODUCTORY



CHAPTER I INTRODUCTORY

A general study of the extant Sanskrit dramas leaves an impression that our Drama was, as it were, still-born. It would seem that from the earliest plays of मय and अलिङ्ग to the latest dramas of the seventeenth and eighteenth centuries, there has been very little advance in its technique. The earliest drama known, already shows a form, which was crystalised in its structure and even in its theme¹. Sanskrit dramatists, as it were, lacked in imagination and experimentation. There does not appear to have been any bold departure from the standard drama, as far as its technique goes. Nay more, even the theory, as fixed by भरत's नाट्य-शास्त्र, as early as अलिङ्ग or most probably earlier than his age, presupposes a type of drama which has been truly represented by our extant dramas. Thus our earliest dramas and our earliest theory of Dramatics, both show a form of drama which was fully developed and on which there has been very little advance.

Why is this so? Can we reasonably believe in such a state of things? We shall try to answer these questions during the course of this

1 Even *नट्यशास्त्र* the work published under the name of भरत and which appears to be his, shows all the technical details as prescribed in the theory known to us. The मन्त्र, the मन्त्रवक्ता, the मन्त्र, the वाक्य and the set style of the theme—all are in perfect harmony with the theory.

little volume, but for the present, we shall have to collect data for the purpose. In order to understand the essential nature of our drama, it is necessary that we should undertake a detailed study of all the types of drama as represented in practice and theory. Fortunately for us, a work of encyclopaedic nature on this subject, has recently been brought to light and published in the Gaekwad Oriental Series, under the title of भावप्रकाशम्. Though this work belongs to a very late period and though its text, as available, is almost a confused mass of inaccuracy, a careful study of the work helps us in formulating certain broad ideas as to the gradual development of our Drama. I shall, therefore, undertake a detailed study of the various types of Sanskrit Drama as described in our extant dramaturgical texts.

Our dramaturgists have, it seems, very early, distinguished between the art of histrionics (नाट्य) and the art of dancing (नृत्य or नृत्त), and as some of the types of our Drama are based on नृत्य and others on नाट्य, it becomes essential for us to understand clearly these terms, before we study the forms of Drama themselves.

1 नृत्त, नृत्य and नाट्य

These three terms are very often explained in the works on Sanskrit Dramaturgy, but there is a divergence of opinion as regards the sense attached to them. नृत्त and नृत्य are usually derived from the root नृ, while नाट्य is derived from the

root नृ^२. If we can ascertain the distinctions, if any, between these two roots, it will be easier for us to arrive at the exact senses of the above three terms

नृत्त and नट

Chronologically, the usage in literature shows इत् to be an earlier root, yet there is a difference of opinion about the origin of these two roots. It was Weber³, who first pointed out that न्त् is a prakritisisation of इत्. There is also a view⁴, which takes इत् to be a sanskritised root from न्त्, which according to them, would be the

2 गणेश in his ND advances another view (P 23)

नाटकमिति नाटयति विवित्र राजनप्रवेशेन सभ्याना हृदय नर्तयतीति नाटकम् ।
कर्मितवगुदम्बु नमनार्थेणागि ननेनैटकशब्द स्युष्प्राप्तमिति तत्र नु घटान्तिव हृष्यामावशित्व ।
मष्टि कयान्तेषि भोतुहृदय नाटयति नयान्कोपायादीना वैशिष्ट्येनूयमभावात् न तथा
राजकत्वमिति न मे नाटकम् ।

This view if correct, may lead us to derive नट् from नट् and so नट् will have no place in the evolution of नट्. But there are other considerations which militate against taking नट् as the root for नट् or नट्. Most probably with ND's sole exception there is no other attempt known to derive नट् from नट्. For lengthening of the vowel there is the grammarian's sanction, as the roots with penultimate short vowel do so in forming Potential Participles. But apart from that, there is the sanction of णट्नि (IV, 3, 129) in deriving नट् from नट्. Compare also the following (NSD, fasc. 28)

नट्यनेन नटन नटकुवादिर्न रिण्य
नटस्य चर्न नटस्य ।

On the whole, then it seems correct to connect मादब with मद

3. A History of Indian Literature, Reber, 3rd edition P 197

4 This view was expressed in 1915 in a leading Gujarati monthly journal March and May 1931

original root But both these views seem to be erroneous (that is, if the votaries of the first view take नृ to be an original Prakrit root) नृ is not a Prakrit root at all, for it is not used in that form anywhere in the Prakrit Literature Prakrit lexicons only show the root नृ, not नृ, which fact alone is enough to show that नृ was never regarded as a Prakrit root There are forms like नृ seen in Prakrit Literature⁵ but a root like नृ would only yield नृ Thus, as far as the evidence of actual usage goes, नृ cannot be taken as a Prakrit root Nor is the second view correct, according to which, नृ would be a root later than नृ Here again the actual usage falsifies any such theory, नृ is seen in ऋग्वेद⁶ itself, while the earliest usage of नृ is met with in णिनि⁷, proving नृ to be an earlier root It is true that much is to be taken for granted in calling नृ a later root, simply because its usage is not seen earlier One may argue that it might have been used in spoken language only But the continuous absence of this word in all the earlier literature, makes it probable that it was a later root And this appears to be quite reasonable Both नृ and नृ are used in Sanskrit

5 I am indebted for this information to Pandit Becharadas who is an erudite Prakrit Scholar and who was a Professor at Gujarat Vidyapith, at Ahmadabad But it is possible that this नृ is a reflection of Prakrit equivalents of नृ like नृ etc

6 RV X 18 3 X 29 2 VIII 37 7, VIII, 81, 3 VIII, 24, 9 I 130 7 etc

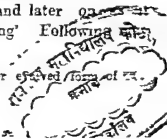
7 IV, 3 110 111

Literature⁸ and though there may have been some confusion in the usage of these roots at first, it seems quite likely that they soon came to denote two different concepts. $\sqrt{\text{रु}}$ indicated a particular form of entertainment. But as this form of entertainment developed and incorporated new features into it, it became necessary to find out a word which would indicate this newly developed form of entertainment. So $\sqrt{\text{नृ}}$ came to denote a form of entertainment which had developed from the form of entertainment indicated by the root $\sqrt{\text{रु}}$ and which for that same reason was necessarily later. Thus too $\sqrt{\text{रु}}$ seems to be an earlier root. According to this reasoning, $\sqrt{\text{रु}}$ will have the sense of dancing and $\sqrt{\text{नृ}}$ that of acting.

Now it will be seen that at the time when $\sqrt{\text{रु}}$ was given a sense different from that of $\sqrt{\text{रु}}$ (and this must have happened when $\sqrt{\text{रु}}$ was accepted as a Sanskrit root, even if it be taken as a Prakrit root at first), the two forms of entertainment, arising from the same action, had been permanently separated and had gained their individual traits. $\sqrt{\text{नृ}}$, which is distinct from $\sqrt{\text{रु}}$ (as we shall presently see), must have come into existence just before the root $\sqrt{\text{नृ}}$ was distinguished from $\sqrt{\text{रु}}$. It is probable, that the root $\sqrt{\text{नृ}}$ first meant 'to dance' and later $\sqrt{\text{नृ}}$ developed, came to mean 'acting'. Following $\sqrt{\text{रु}}$ support such a view⁹.

8 It is possible that $\sqrt{\text{नृ}}$ is a further evolved form of $\sqrt{\text{रु}}$.

9 SDK P 196



नट नृत्तौ । इत्यमेव पूर्वमपि पठितम् । तत्राय मिवेव ।

पूर्व पठितस्य नाट्यमर्थः । यत्कारिषु नटव्यपदेशः ।

Thus it may seem that नट had both these senses and it would be quite natural to suppose that the earlier sense was 'dancing' and as it developed it came to mean 'acting'. It should also be remembered that in पाणिनि, नट्, नट, and नाट्य—all the three terms are seen, and this may show a definite development of the word नट्, as distinguished from नृत्, for even in the above passage from SDK, नाट्य has been assigned the sense of 'acting' not of 'dancing'.

But, just as नट् is found to have been used in both the senses, नाट्य, too, has been assigned both these senses in certain works. In the prelude to a work called नाट्यसर्वस्वटीषिका, a ms in possession of the Govt Oriental Library at B O R I, the following is found (fol 10*)¹⁰

भरता बहुधा सन्ति नान्दिसारस्वदादयः
तयो प्रमाणमादिभ्य भरतस्त उमापति
अत एवादिभरतप्रफर टटन स्मृतम्
नाटकास्तु कथाप्राया दशरूपकमज्ञा
शैल्यसूत्रधारार्थे पुस्तिकाप्रतिमादिभि
वेशभागाविकारादिकल्पनाभिर्विहृत
तस्मादप्यस्य नृत्तस्य प्रमाणं न भवन्ति ते

10 For a discussion about the identity of this ms., see my paper on नाट्यसर्वस्वटीषिका, in the *Annals of B O R I*, Vol. XIII No 11, P 173 ff. Also cf. The same, Vol. XV, Parts I II, P 89 ff. I am indebted to the Curator for the use of the ms.

नटन नाटिकानां च तेषां करणमेव हि

तस्मान्नाटयस्य शुद्धान्, शान्तसिद्धं प्रवक्ष्यति

This shows that according to this work नाटय was not the same as रूपक. It was mere वृत्त or वृत्त्य and this is amply corroborated by the definitions of the 37 types of नाटय as given in this work. Further, in this work the author takes an opportunity of deriving the words नाटय and वृत्त्य (fol. 28), wherein he describes नाटय as the art of नट्, and then includes under it ताण्डव, नर्तन and रास्य. This classification is evidently based on some sort of differentiation between नाटय and नर्तन, and in the light of the above passage, it being impossible to understand नाटय in the sense of drama, it must have the sense of वृत्त्य as understood by DR and others.

Thus नाटय seems to have been used in the sense of वृत्त्य and नाटय and perhaps of वृत्त. That it had both these senses is also seen in मालविकाग्निमित्रम्. It mentions a नाटय called उल्लिखित or चलित which was properly acted by मालविका. The character of चलित as described in the drama was that of वृत्त्य. It was certainly not a drama, nor was it a mere वृत्त type. As there is the express mention यथास्मन्मित्रवति after the stanza recited by मालविका, it is obvious that it was a type which involved अभिनय and this was the technical nature of वृत्त्य¹¹. नाटय, thus, here refers

11 It seems that मालविकाग्निमित्रम् recognised the principle that मन्त्र was at the root of वृत्त्य. The fact that he calls the two नाटयस्य मन्त्राः incarnate suggests it. Thus also मन्त्रिण was a वृत्त्य type.

to नृत्य¹² Same is the nature of नाट्य as used in NSD मालविकाग्निमित्रम् knows नाट्य in the sense of drama also गणदास eulogises नाट्य thus (I, 4)¹³

देवागमिदमामनन्ति मुनयः शान्तं ऋतुं चाक्षुषं
रुद्रेणैवमुमावृतव्यतिकरे स्वाद्रे विभक्तं द्विधा ।
त्रैगुण्यद्भवमत्र लोकचरितं नानारसं दृश्यते
नाट्यं निग्नहर्षजनस्य बहुधाप्येकं समाराधनम् ॥

This stanza characterises नाट्य as one where लोकचरितं is seen, which would, necessarily refer to drama proper, rather than to an ordinary नृत्यप्रकार¹⁴

12 Following note by Prof B K Thakore will be interesting पञ्चांगभिनय and चरित are distinguished by चाण्डीदास Former is acting on the stage by the fully trained नट complete in all respects It is highest proficiency in this many sided art चरित is the penultimate step, only after it is mastered can the pupil be taught the former In चरित नृत्य including (and enhancing the effects of) सङ्गीत is performed as by a mere नर्तकी, then अभिनय by itself (without नृत्य or सङ्गीत) as by a नट For चरित then, it is essential that (a) the passage to be performed must be short (b) yet should embody several ras and avasthas in a sequence that is natural or at least possible (c) that the 2nd half of the performance (i. e. अभिनय or नाट्य proper) should be exhibited immediately after the first half, and that (d) the श्रोतार्य or प्राभिक judges this 2nd half in relation to what he has just seen and heard चरित, therefore (and a fortiori the earlier stages also) is purely a school room exercise not a kind of public performance on the stage in any sense

13 cf NS I, 78

14 Following note, too by Prof B K Thakore is worth quoting This stanza covers the whole gamut (a) नृत्य the merely physical movements (including appropriate expression and

All this shows that नृ as well as नाच was, at one time or the other, used in both the senses of acting and dancing. But this should not be difficult to explain. Our earlier analysis of नृ being used for a form of entertainment distinct from the one represented by नृत्य, would lead us to believe that almost as early as the root नृ came into existence, a distinct sense was given to it. However, it is quite possible that in the beginning, there must have been a confusion in the use of both these roots नृ and नृत्य, one being very often used for the other. And the theorists would recognise the distinction only after the sense had been fully crystallised in the popular usage. Thus the fact that we do have usages showing both the senses

movements of eye eye-brow face hands shoulders breasts hips and of course also the feet and their toes)

(b) नृत्य—the above plus recitation or singing without any flaw or impropriety in tune with and in full accord with the sense of the words

(c) नाट्यनिबन्ध—the above (a) or (a+b) plus acting proper. Where not wanted, or inappropriate नम or नमो or both would be dropped

It also distinguishes between

(1) Male and female or (2) नाट्य style and नृत्य style and recognises the intimate connection of the theatre with the वेदवैदिक and the three युग at the root of infinite play and variety of the real human drama which नृत्य, नृ and नाट्य copy and reproduce in miniature by the use of some conventions so as to present an artistically unified picture within convenient limits of time space and resources.

That is why says the stanza all sorts and conditions of spectators are pleased by this as by nothing else

of नट्, should refer to the period of transition during which नृ was used in both the senses

Whatever may be the time when नट् and नृ were finally distinguished in senses, it seems almost certain that according to the above discussion, नृ was earlier than नट्. This is borne out by the technical difference in the senses assigned to the words नृत्त, नृत्य and नाट्य (as used in our dramaturgical works) into the nature of which we shall now inquire

नृत्त, नृत्य and नाट्य

If नट् is distinguished from नृत्त as suggested above, there must be similar distinctions between the forms of entertainment denoted by these roots. Thus we can learn from the works on dramaturgy. Let us, then, see what evidence we get about the nature of these terms in various dramaturgical works

(MMC P 59)

धीरोदात्तायस्त्वानुवृत्तिर्नाट्य रसाश्रयम्
तादृक् नाट्य द्विधा प्रोक्तं नृत्तनृत्यविभागेन
भावश्रयं तु नृत्तं नृत्यं ताललयश्रयम्

(SR, 7th अध्याय)

नाट्यं नृत्यं तेषां नृत्तं प्रेक्षा तद्विनिर्णीतम् ।
नाट्यशब्देन रमे मुख्येन रसाभिव्यक्तिकारणम् ॥२७॥
आद्विकामिनोरेव भावनेन व्यनक्ति यः
तनृत्यं मार्गशब्देन प्रसिद्धं नृत्यमदिताम् ॥२८॥

गात्रविष्णुनाम तु मकामिनवजितम्
अधिकोत्तमद्यत्तं नृत्तं नृत्यविशे विदुः ॥२९॥

(BP P 181)

दशमसंस्कृतं तत्तद्वास्तव्यमित्यनन्तरम्
नृत्यवास्तव्यं तत्तत्तद्वास्तव्यमित्यनन्तरम्
नृत्यं भावाभ्यन्तरे नृत्तं रसाभ्यन्तरे नृत्तम्
नृत्यनृत्यविभागाश्च बहुभिर्विदुषादित
तद्वास्तव्यं नाट्यविशेषं भूतं ह्युपचयम्
नृत्यनृत्यविभागस्तु परस्मात्कथयन्ति

(DR I, 7-13)

अवस्थानुवृत्तिनाट्यं नृत्तं रसनामोऽनन्तरम्
रूपकं तत्तत्तद्वास्तव्यमित्यनन्तरम्
अन्यद्वास्तव्यं नृत्यं नृत्तं नाट्यवास्तव्यम्

(PR P 100-1)

नाट्यं रसाभ्यन्तरे
भावाभ्यन्तरे तु नृत्तं नृत्यं नाट्यवास्तव्यम्

SDK P 196)

वाक्यायानित्यो नाट्यम् पदार्थान्विता नृत्यम् । गात्रविष्णुनाम
तु नृत्यम् ।

Let us now examine the result of these various views with regard to the nature of नाट्य नृत्य and नृत्त. We shall, for the present, leave apart the views expressed in NS and Abh. Following table clearly shows the various views about these terms

Work	वृत्त	दृश्य	नाट्य
1 MMC	भावाश्रयम्	ताल्लयाश्रयम्	रसाश्रयम्
2 PR	"	"	"
3 DR	ताल्लयाश्रयम्	भावाश्रयम्	"
4 SR	"	"	"
5 BP	रसाश्रयम्	"	वृत्त = नाट्य
6 SDK ¹⁵	ताल्लयाश्रयम्	"	रसाश्रयम्

Above analysis shows that all are agreed about the technical aspect of नाट्य, but there is a difference of opinion about the other two. It will be noted that in MMC and PR the terms वृत्त and दृश्य are 'curiously interchanged', while BP is alone in describing वृत्त as रसाश्रयम्, thus equating it with नाट्य. Let us examine the reasons for this confusion. MMC and PR are very late in date, in comparison with DR and SR. They do not seem to preserve any earlier traditions about this point. Therefore, this curious interchange does not seem to be intentional, and one may rely more on DR which has been recognised as the standard text-book on dramaturgy and from which all other later works have profusely drawn their materials.

15 The quotation from this work as given above when read in connection with BP and SR suggests that the author believed in the same view as held by DR. About १११ SDK is clear and as १११ is called पदार्थान्वितवाक्यम्, it is clearly based on नाट्य. So is नाट्य based on १११ as it is taken as शास्त्रान्वितवाक्यम्.

But in order to understand clearly the import of these terms, we shall have to keep in mind the subtle distinction between भाव and रस DR, after defining रस and नृत्य as noted above, further adds ¹⁵

आद्यं पदार्थाभिनयो मागेऽप्येकी तथा परम्

So do BP and SR and SDK describes नृत्य as पदार्थाभिनयान्तरम् This clearly makes नृत्य, a further evolved form of नृत्य नृत्य is the original form of entertainment on which नृत्य was an improvement Our above analysis shows that नृत्य involved रस and रस only, not भाव, while नृत्य, was essentially connected with भाव ¹⁷ and producing भाव in the minds of the audience, is an art far more advanced than mere गानविशेष Thus too, नृत्य seems to be earlier SR clearly points out that नृत्य involved mere movements of limbs without any अभिनय A dancer would move his or her limbs in harmony with music (or probably this required very little of music as rhythmical movement of limbs only was essential to नृत्य) There was no acting in नृत्य That was added to नृत्य Proper acting would create भाव in the minds of the audience Thus in नृत्य, the actor had to act in such a manner that a corresponding भाव would be created in the minds of the spectators Imagine a child dancing on some joyous occasion and add to this motion of the child, rhythm and ताल and you have नृत्य नृत्य

16 cf मन्त्रिण used in the sense of नृत्य in मातृविद्या. I 5

17 DR I, 15

thus, is dance, while नृत्य is mimetic art. If we realise this essential difference between नृत्य and नृत्य (as seen in DR), it will be seen that नृत्य which is based on ताल only, must be very primitive. As it developed and as the abstract notions of भाव and रस evolved, this same नृत्य, incorporating as it did, further elements, assumed first the form of नृत्य and then the form of नाट्य. Thus both नृत्य and नाट्य, it can be safely said, are further evolved forms of नृत्य. This evolutionary distinction is noticed by Abh also. Abh at P 184, gives the following divisions of नृत्य (1) मयूष (2) उद्धत (3) मयूषमिश्र (4) उद्धतमिश्र (5) that which includes harmonious motions of hands and feet as in रेचन and अङ्गहार (6) that which includes music leading to अभिनय (7) that which follows music and वाद्यताल with harmonious motion of limbs. It will be seen that the first four divisions are based on a principle, distinct from the one on which are based the last three. These three can be resolved into two types only—one which has pure नाट्यमिश्र and in which hands and feet are moved in harmony with भाववाच्य and the second which includes अभिनय, with harmonious motion of limbs following music. (And it will be recognised that these two are the same as नृत्य and नृत्य). These two types of नृत्य are further on taken as distinct from नाट्य as is understood from the following

प्रथम भेद लौकिके स्वतन्त्रनृते देवतातोषणादौ वा । द्वितीयं पुरातन-
विशेषे परिशिष्टनृत्तप्रभृतयः (Abh 181)

This means that the first type, which is वृत्त was quite distinct and the second type, which is नृत्य was useful in नाट्य. Thus both these are distinct from नाट्य.

It will now be seen that there is no technical difference between the views of SR and DR on the one hand and PR and MMC on the other, only there is an interchange in naming. And bearing in mind that DR and SR are both earlier than PR and MMC, the servile characters of the last two and the literal senses¹⁸ of the words वृत्त and नृत्य, one is inclined to follow DR.

Why, then, did शारदाजनय equate वृत्त with नाट्य by calling it रसाथयम्? But शारदाजनय also records another view. In the tenth अध्याय he writes¹⁹

नाट्यस्य प्रविभागस्तु यथाशास्त्रं प्रदर्शयते
नाटकस्थितवाक्यार्थपदार्थाभिनयान्मकम्
नटकमेव नाट्यं स्यादिति नाट्यविदा मतम्
पदार्थमात्राभिमयस्य नर्तककर्म यत्
तत्तद्वृत्तमेवेति तद्द्वय द्विविधं भवेत्
तत्र भावाश्रयो मार्गो देशी तद्वहिता मता
त्रिभार्गनात्मनियत मार्गमिन्द्रमिधीयते
देशी भवेत्तुनस्नाल्लग्नैराश्रयमियते

This is, as if reiterating the view of DR. It is well-known that BP is a compendium of the works

18 Both वृत्त and नृत्य are to be derived from नृ, नृत्त being its Past P P and नृत्य its Potential P. Thus too नृत्य which means 'worthy of dancing' shows an advance upon वृत्त meaning danced only.

19 BR P 296

on dramaturgy known to शास्त्रातनय, and he very often, mentions, with or without acknowledgements, various views on the subjects he is dealing with. It may have been so in this case. But the view which considers नृत्त and नाट्य as identical, is found in one other place also. NS notes a पूर्वपक्ष (which does not seem a पूर्वपक्ष as such, but a mere objection forestalled by the author himself) which it has refuted. When भरत explained the origin of नृत्त, the sages asked him ²⁰

यदा श्राप्यर्थपर्याया तज्जैरभिनय इत
तस्मात्त इत ह्येतत् स्वभावमपेक्षते
न गीतकार्यसम्बद्ध न चाप्यर्थस्य भावम्
कस्मात्त इत ह्येतद्वीतत्वासारितुं च

To this doubt the reply is given thus

अत्रोच्यते न रान्तर्यं कचिन्नृत्तमपेक्षते
किन्तु शोभा जनयतीत्यतो नृत्तं प्रार्थितम्
प्रायेण सर्वलोकास्य नृत्तमिष्टं स्वभावेन
मात्रत्वंमिति कृत्वा च नृत्तमेतन्प्रकीर्तितम्
विगाहप्रसंगाद्वाहप्रमोदाभ्युदयादिषु
विनादकरणे चेति नृत्तमेतत्प्रवर्तितम्

This doubt and its answer clearly show that even according to NS, नृत्त had no other purpose than to amuse the minds of people. This नृत्त would, therefore, be almost the same as explained by DR. This summary treatment of the पूर्वपक्ष, in NS, has been very elaborately discussed in Abh. Abhinava has summarised the argument of the

पूर्वपक्ष that वृत्त and वृत्त are identical, by advancing three possible issues and then has refuted all these three and then established that वृत्त and वृत्त were not identical. He closes his long discussion by the remark ²¹

एव नाद्यादना वृत्तस्य गीतादिननुगमस्य समर्थित ।

But in so doing Abh brings out two or three points which are of immense value to us in the present enquiry. The पूर्वपक्ष, according to Abh, considered that there existed non-distinction between वृत्त and नाद्य, mainly for the reason that both had अभिनय in them. In saying so, the पूर्वपक्ष distinguishes two varieties of वृत्त. One which is absolutely void of अभिनय (and consists of bending, turning, raising of eye-brows, moving of eye-balls and feet, trembling, throbbing and bending of waist and other forms of रेचछदि) is pure वृत्त according to the पूर्वपक्ष, and the one which includes अभिनय is the same as नाद्य. (See P 174 comm ll 22-3 to P 175 ll 1-2). Thus the controversy is about the second kind, for even the पूर्वपक्ष calls the first variety as वृत्त, and as such quite distinct from नाद्य. It is the second variety that is identified with नाद्य.

As against this Abh distinguishes between these two i.e. between the second variety and नाद्य. He says (P 177-8)

वृत्त (by which the above second variety is meant), cannot be the same as नाद्य, for there is

no अभिनय in वृत्त as you point out to be. It may be urged against this that in वृत्तकाव्य, like डोम्बिका, the नर्तकी tries to attract the mind of the king, by music etc., and thus these वृत्तकाव्य must contain अभिनय. But Abb. says that the अभिनय required in वृत्तकाव्य is distinct from the अभिनय required in नाट्य. In वृत्तकाव्य, the नर्तकी does resort to अङ्गव्यापार by proper gesticulations of eyes etc., but all that is for attracting the king in whose presence she dances. Thus this अभिनय of नर्तकी excites the passion of the king but the अभिनय of a नट is for playing the role of some one else and thus he has to show feelings etc., as experienced by another person and make them manifest on the stage, by visible representation. A नर्तकी does not play any one's role and in her case she has nothing to represent visibly. All that she has to do, is to attract the heart of the king by personal appeal, as it were, through her gesticulations. She has not to put on any one's dress etc. (thus आहार्यभिनय is almost absent in her case).

This distinction, so descriptively, brought out by Abb., has really a very important significance. We have seen that according to DR and others, वृत्त was considered भावाश्रयम् and नाट्य was रसाश्रयम्. Here, too, the वृत्त that includes अभिनय, is shown to have the capacity of exciting the भाव only while the feelings evoked in the hearts of the spectators by नाट्य, are shown to have a lengthy process, which really means that रस is evoked. Thus Abb. refutes the arguments of the पूर्वपक्ष by

saying that his second variety of वृत्त has a sort of अग्निर, but it can produce नञ only, not ख, which would be evoked only by नाञ which, therefore, is distinct from this second variety of वृत्त

Now it will be seen that the distinction between वृत्त, वृत्त and नाञ as known to DR and others, is also recognised by Abb only, he does not use the term वृत्त but embraces both वृत्त and वृत्त of DR by वृत्त, of which, however, two aspects corresponding to DR's वृत्त and वृत्त, are distinguished as shown above

It seems that this distinction between वृत्त and नाञ, was known to हर्ष, मध्यन्त्र and महोदय, as is seen from the following quotation found in Abb

रत्नानन्दहस्तसिखादयद्वह पूर्ण चार्त्त वा वृत्त एव नाञवृत्तयो
नेदस्तुत्तानुदात्तं इति हर्षानेच्छम् । त्रिपार्श्वमेव वृत्तकनिधननाञाद्वृत्त
वृत्तन्यासकत्वं इति मध्यन्त्र । समन्तात् इत्यादिमूलकवृत्तवादादी इति
महोदय ।

Thus the view that नञ and नाञ are identical seems to have sprung up out of the confusion that would arise when वृत्त was developing into वृत्त. At that time no distinct notions could have been formed about the two different varieties and therefore वृत्त and वृत्त were known by the same term वृत्त. This confusion is bound to happen in such a transitional period. But when these two forms had crystallised they came to be differently known as वृत्त and वृत्त. This confusion between वृत्त and नाञ is seen in SDK and NSD. In several other places also such a use of the term नाञ is found which

would be reminiscent of the above noted transitional period

Now it will be seen that शास्त्रानुसृत्य, presumably referred to such a view as has been presupposed by Abh. But in reality they all (i.e. all our extant theorists) took नृत्त to be quite distinct from नाट्य. From the point of view of evolution, first comes नृत्त, then नृत्य and last नाट्य. नृत्त is mere dance, नृत्य had gesture added to it, while नाट्य had speech (i.e. dialogue) too. Thus नाट्य incorporated all the three features—dance, music and speech—which are so essential for the creation of drama. This technical difference between नृत्त, नृत्य and नाट्य should be fully borne in mind for the detailed study of our dramas.

2 रूपक and उपरूपक

It will now be seen that India has witnessed three distinct forms of entertainment, based on नृत्त, नृत्य and नाट्य, but the one based on नृत्त never seems to have attained to the position of a drama. It remained for the court hall of the king and for the courtyard of the temple. It was in accomplishment of the courtesan from whom even the princes and princesses learnt the art. But as the tastes of the people were cultivated and as their general culture evolved further, they were not satisfied by mere rhythmic dancing. They had to invent newer forms of entertainment and they soon saw that their original dance combined with histrionics and with music gave them the

necessary variety. This they adopted and called नट्य. But the society was progressing fast, their mental horizon was ever widening, their abstract thinking was ever getting deeper and deeper. They then, wanted still subtler form of entertainment. They evolved नाट्य, and by gradual degrees took it to a height of refinement which even to-day evokes the admiration of all the civilized peoples. The form of entertainment based on नृत्य, our dramaturgists called उपरूपक* and the one based on नाट्य, they designated as रूपक.

There was a technical difference between रूपक and उपरूपक, which is very well brought out by हेनचन्द्र (who has appropriated the whole passage from Abh) in the following extract (KS P 329-330)

अथ पाठ्यस्य गेयस्य च रूपकस्य को भेदः । अयमाह सायने-पाठ्ये हि भेदः गीतं चेत्तुमयमनिरूपितम् । तत्र हि करकरः गीतं मण्डलादि चतस्रादोषाणि तत्स्वरूपं लयादित्यस्या चानियममेव व्यासस्य प्रयुज्यमानत्वेन विपर्ययात् । गेयं तु गीतमत्र च द्वयमपि स्वप्रतिष्ठितम् । तत्र हि यस्य पाठ्यं लज्जयति स्वरूपादिकं निरूपितं तत्र विपर्ययमिति मन्वादिवत् । यद्यपि कश्चिद्गानं प्राधान्यं यथा प्रख्याताङ्गो, कश्चिद्वाद्यप्राधान्यं यथा मागकादिषु भगवत्प्राधान्यमङ्गो, कश्चिद्गीतमानरूपकभिधेयप्राधान्यं यथा लम्बिकादिप्रयागावन्तरं हुदुम्बराद्यवसरे । अतएव तत्र लोकभाषया वदितव्यं इति प्रसिद्धिः । तत्रापि गीताप्रधानेन वाद्ये प्रयाग इति गेयमिति निर्दिष्टम् । . . किं च पाठ्यं मानान्तरकल्याण्युपयमाद्यसम्पत्तुर्यात् । पात्रं प्रति भावानिर्गमस्य नियतस्य छन्दोन्धारण्यभिधीयत अमद्वयान्तरेण तु दान्ता लज्जालदिना यादवर्तुचनराग्याऽभिनयः सान्त्विकादि प्रभावसामुदायितया प्रयागयोग्यमनुचितार्थपरिपूर्णं ध्रुवातिनं किरतः । गेयं च सदादेव दस्तुभूतस्वरमादिभ्यष्यति विपर्ययिष्येयजनया कृता प्रतीयति गाना . व्युपत्यभिधानं च

*For the actual usage of the word etc see further

नेय नास्ति । पाठये तु तदेव प्रधानं भरतमुनिप्रमृतिना तथैव मूलतः प्रवृत्तेरित्यल बहुना अप्रस्तुतप्रपञ्चेनेति ।

It will be seen that नेय of हेमचन्द्र is our नय or उपरूप and his पाठय is our नाटय or रूपक.²² The chief point of distinction between the two forms is that the उपरूपक had mainly to do with the bodily gestures and music, while both these occupied a secondary position in रूपक. Thus उपरूपक would place greater emphasis on कायाभिनय, while रूपक would require सात्त्विक and other अभिनयः.

To this distinction between रूपक and उपरूपक we shall have to revert later on just now it is sufficient to note these salient features of both the forms. The above distinction brought out by KS is also borne out by other works. BP, very clearly mentions (P 231) that रूपकः were रसात्मक and उपरूपकः were भाग्यमय, also it calls (P 255) the उपरूपकः as नृत्यमेदा and रूपकः as नाटयमेदा. The distinction (P 181) that नाटयः is वाक्यार्थाभिनयात्मक and नृत्यः is पदार्थाभिनयात्मक also points to the same principle.

After thus understanding the technical nature of रूपक and उपरूपक, it will now be easier to study their divisions in details. Let us take up रूपक first.

²² KS नेयरूपक is termed नयनार by Abh. It also uses the term नीचमानरूपक. Of P 174 183

CHAPTER II

RŪPAKA

(Nāṭya and Rūpaka)

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RŪPAKA

(Nāṭya and Rūpaka)

THE word रूप is to be derived from र् a root, the exact sense of which, in earlier literature, has not been as yet settled रूप, a substantive formed from this root, has been used in some of our early works. According to Sten Konow¹, this word occurring in the fourth Rock Edict of अशोक, refers to a shadow device, which leads to the acceptance of the existence of shadow-plays in ancient India. But Keith² takes र् to mean visible representation. De³ supports him. It seems that Keith is inclined to take this word in connection with puppet-play or Pantomime, which existed in India. He thinks so, because in वेदाङ्ग⁴ of the Buddhist canon, the term रूपरसम् occurs and there, just before in the text, there is a mention of a puppet. This sense may hold good in the case of the Fourth Rock Edict of अशोक as अशोक there, speaks of exhibiting spectacles of the dwellings of gods, of elephants and of bonfires. This sense would be admirably suitable for the compound रूपद्वय,⁵ where it is obvious that some art is referred to. That रूप in

1 Sin D P 54

2 Sin D P 54

3 IHQ Vol VII P 544

4 V, 334 (See Sin D P 54)

5 Milindapañha P 344

these earlier references, alludes to some sort of art of representation, seems definite enough from the very context, and there is every reason to believe that it referred to visible representation, as its later sense attests. रूप in this sense, is used in NS, but only in the compound दशरूप, which occurs there five or six times⁶. There are some more places where the word रूप is seen in NS,⁷ but the sense applicable in every case is either 'form' or रूपमाल, or mere beauty. These have no reference to our enquiry, in which रूप is to be taken as meaning visible representation but there is one term सप्तरूप used in NS, some four or five times,⁸ the sense of which is not easy to determine. It may refer to some sort of special feature of dramatic representation, as it is used in connection with पुरीष रूप also seems to have been used to designate some वाद्यविशेष in NS at one place⁹. But these references do not lead us anywhere. Only the definite term दशरूप bears testimony that रूप meant a dramatic representation, as early as NS.

There is an interesting point in connection with this early sense of रूप रूपयति and other forms of रूप, when used in the stage directions, mean 'to

6 NS XVII, 133 XVIII 1, 4 181 XIX, 46 129 XXVII, 50 60

7 NS I 29, XIX 59 79, 122 XXI, 35 67 177, XXII 79 94

8 NS V 32 36 40 45 XXXI 213 329 also cf. XXI, 67 and SR 7 1312

9 NS XXXI 120

act so as to represent visibly a particular situation or emotion' An analysis of our extant dramas shows that roots नट्, ह् and अभि+नी and their forms like नाटिक्तेन, नाटयेन, नाटयति स्पष्टनि स्पष्टिना etc., are used whenever such a stage-direction is intended All mean the same thing, but a careful investigation reveals the fact that ह् is invariably used in earlier (i.e. earlier than DR) dramas, while an exclusive use of नट् and अभि+नी is seen in all the later dramas With a view to ascertain this, I have collected evidence from all the dramas of note and following is the result:

वरहचि's उभयभित्तिका has no occasion for such a stage-direction I have examined प्रतिना प्रन्त्रि, स्वप्रज्ञापवदना, मन्त्र, पञ्चात्र and चाहदत्त of भाव and have found that नट् is used only twice, once in स्वत्र, and once in चाहदत्त while ह् is not used at all in these plays कल्हदास's dramas show a fair proportion of both these roots विक्तावर्त्तयिष्यम् uses ह् 10 times and नट् 12 times In मालविकाग्निमित्रम्, ह् and नट् both are used 7 times In अभिज्ञानशाकुन्तलम्, both the roots are used 11 times निहन् in all the other dramas is used in the sense of 'closely observing' but in अभिज्ञानशाकुन्तलम्, it has been twice used in the sense of 'visibly representing', as in मदनवास निहन्¹⁰ 'कोमुदीनोपव', which seems to be a fairly early drama,¹¹ uses नट् once and ह् twice भगवद्वन्द्वम् has no such stage-direction In all the

10 अभिज्ञानशाकुन्तलम् Nir Press P 85 67, 93

11 See AEOPI XII P 50ff The arguments advanced there are plausible

three dramas of हर्ष, नाट् only is used to the exclusion of रूप्, while in मतविलाम् of महेन्द्रविक्रम, a drama of the same age as हर्ष's, only रूप् is used. In भगभूति, नाट् is usual, but उत्तररामचरित् uses रूप् once in the V act आश्वर्यचूडामणि, a drama of this age, has used नाट् only two times and रूप् 12 times. सुशतनाम has नाट् only. वेणीपहार uses नाट् in most cases but has used रूप् twice. धूर्तविदमनाद, which is certainly earlier than DR, uses रूप् once. These are all the dramas admitted on all hands to have been composed before DR. I have also examined a number of dramas composed after the time of DR, and they all show an exclusive use of नाट्, with only one exception of the dubious पार्वतीपरिणयम्, which uses रूप् 4 times and नाट् 3 times. Of the later dramas I have examined among others, all the available भाग्य and प्रहसन, परिजातमञ्जरी, कोमुदीमित्राणद, वर्णमुन्दरी, विदग्धमाधव, पार्यपराक्रम, the six dramas of वत्सराज, उन्मत्तगध, कुन्दमाला, सत्यहरिश्चन्द्र, प्रसन्नराघव, रतिमन्मथ and कमलिनीकलहम्. All these show नाट् only.¹²

If this analysis means anything it seems certain that by the time of DR, रूप् as a root, was definitely superseded by नाट्. Only the earlier dramas show रूप्, not the later ones. This has an interesting parallel in the usage of the word रूपक. It is found that रूपक, as a generic term for drama, came into general prevalence only after DR's age. The above analysis of the dramas also shows that

12 I have not examined dramas of very late dates (i.e. of 17th and 18th centuries) as their evidence is useless in such an enquiry.

whereas almost all the dramas later than DR, use the generic term रूपक in their प्रस्तावनाs, the earlier dramas are, as if by conspiracy, silent about that word. Not one drama of a date earlier than DR has used this word¹³ In the works on dramaturgy, again, NS does not know the word रूपक as a generic term for drama, but Abh knows it and अभिनव was almost a contemporary of धनञ्जय, if not later Earlier term for designating the dramatic genre was नाट्य and in some cases रूप (as in दक्षरूप in NS)

The result of this analysis puts a somewhat curious fact before us It seems that नाट् was the earlier root meaning 'to represent visibly' and नाट्य the earlier term meaning a drama In the course of evolution रूप came in the field,¹⁴ both as a root and as a substantive (रूप) The root रूप held sway side by side with नाट् for nearly a thousand years and more and then dropped out and नाट् survived, but रूप developed into रूपक, superseded नाट्य and held field ever afterwards

This shows that रूपक, as a generic term for drama came into vogue about the ninth or tenth century.

Let us now see the results of this whole discussion We have examined the terms दृष्ट, दृश्य,

13 पद्मसूत्रिका uses रूपक and also both रूप and नाट् but as its date is a matter of uncertainty we may not attach any value to it

14 There is enough ground for the evolution of such a sense of the root

नाट्य and रूपक and following seem to be the senses attached to them

- (a) नृत्य Dancing
- (b) नृत्य Dancing+music+a little of acting. This is based on भावस
- (c) नाट्य (a) + (b) + full histrionics This is based on रसस
- (d) रूपक नाट्य + taking the role of some one else

To explain (a) A person experiences an emotion and not being able to control himself begins to exhibit the emotion by moving his limbs. In so doing he has no consideration for others. He jumps and moves i.e. dances just to satisfy himself irrespective of others around him. This is नृत्य. This art, therefore, is exclusively subjective. नृत्य, therefore, can very well be illustrated by the random dancing of a child.

(b) But soon one comes to realise that a particular movement of hand or foot or a particular movement of eye, lip, eye-brow etc., conveys a particular emotion to others. Thus the random dancing comes to be regularised. A dancer, experiencing joy himself wishes to show this to others, and dances in a particular manner, this shows to the other that the dancer feels joy. This is नृत्य. In this, an objective element creeps in. The dancer has an eye to others who look at him. He may, at times, take the help of music in expressing his emotions. This

is supposed to be based on भाव, because the dancer as well as the spectator does not go beyond that stage. Dancer experiences an emotion (भाव), and shows it by his dance and the spectator realises that भाव. It seems that in नृत्य the spectator knows by the gestures of the नर्तकी that she experiences a particular emotion, but it is not essential that the spectator himself should experience the same emotion. This art therefore, is based on भाव and is mostly subjective, being objective only partially.

(c) But in नाट्य the dancer experiences an emotion and so interprets it in acting that even the spectator loses his identity and feels that emotion. A नर्तकी, for instance, is dancing before a king and wishes to stimulate the feeling of love in him. She dances and acts in such a manner that the king's emotion of love is fully excited. This is नाट्य. Here the art is mostly objective, but only partially subjective, as the नर्तकी may not always feel the same emotion herself. मालविका's वलि, referred to earlier, is of this type. Various types of नाट्य described in works like NSD also, fall under this class.

(d) So far we have concerned ourselves with one art only—that of expressing one's own emotion by some sort of visible representation. Dance, music and histrionics—all would contribute to this end. But there is another art also. A person knows that at the time of parting from

सीता, राम experienced highly tragic mood. He wants to show to others the feelings experienced by राम. He comes before them, dresses and acts in such a clever manner that the audience, for the time, lose themselves and experience the same emotion as represented by the actor. This process, it will be seen, includes the whole of the नाट्य-process and adds to it the element of giving visibility to the part played by him by means of dress etc.¹⁵ Thus रस, which as an art was originally distinct from नाट्य came to be combined with it. रस as a distinct art consisted in taking the form (role) of some one else, by means of the accessories like dress etc, and नाट्य was acting etc. In what we call drama, both these came to be combined together and this new art was given the name of रस and later on of रसक. Its distinction as रसक was settled about the 9th or 10th century, earlier the drama was known by the terms नाट्य, नाट्य or रस. In course of time रसक became the generic term and नाट्य a designation of an individual type.

So, originally the art first designated by वृत्त and नृत्य and then culminating in the synthetic form of नाट्य was distinct from the art designated by the term रस. Later on both these were combined into a synthetic form. But it should be noted that at this transitional stage, the usage of

15 This therefore is completely an objective art. In it the actor has no personality of his own. He imposes upon himself another personality and exhibits the same before the audience. So both ways this art becomes objective.

the terms cannot have been very rigid. Therefore just as there is a possibility of confusion in the usage of नृत्य and नाट्य as shown earlier, there is also a possibility of confusion in the usage of the terms नाट्य and रूपक with reference to drama. And we have shown above how and when these terms were finally distinguished from one another.¹⁵

Thus we have fixed the nature and exact meanings of these terms. But there were some other terms which had, more or less, a similar sense सर्गिक¹⁷, काव्य, प्रेक्षा, सनाज and such other terms referred to the same art but emphasised one or the other element therein. Thus, सर्गिक would naturally have a predominance of music, काव्य of poetry and प्रेक्षा of visible elements. सनाज may refer to any assembly, but in the Ashokan edicts, it

- 16 The following definitions given by DR corroborates the above conclusions

अथ यत्कृतिर्नृत्य इव हृदयनिर्गमः ।

इति नामयोगात्

And all the later dramaturgists have copied down these definitions

- 17 It seems that earlier still, there was another term which designated some sort of dramatic representation इन्द्रविः उभयभित्तिका has this

कुलपुत्रपुत्रदम्भ मन्त्रे पुत्रदम्भे नाम मन्त्रे दम्भमन्त्रेण दम्भ

where the name पुत्रदम्भे and the instruction दम्भमन्त्रेण दम्भ make it possible that the term मन्त्रेण दम्भ also had a sense of dramatic representation मन्त्रेण दम्भ also uses मन्त्रेण दम्भ in this sense in its प्रस्तावना cf. इन्द्रविः too इन्द्रविः, too seems to have been used in the same sense cf. NS—सर्गिकभित्तिका चापे XVIII, 106

seems to have been used to refer to some sort of spectacles. But all these were loosely used and were mostly current in the transitional period. नाट्य and रूपक were the only two terms which survived finally, रूपक gaining the ultimate ground as the generic term for 'Drama'.

We can, now, take up a detailed study of the varieties of रूपक as recognised by our dramaturgists. I shall, in what follows, collect all the available data about the रूपकs with a view to ascertain their general nature and reserve for another section the discussion of such problems as would arise from such data.

CHAPTER III

KŪPAKA (continued)

Types of Rip 22

CHAPTER III

RŪPAKA (continued)

Types of Rūpaka—general

IN this chapter, we propose to collect data from our dramaturgical works, first about the number of species and then about the nature of रूपा individually, adding, at the end of each variety, such remarks as may arise from the collected data, and reserving a comparative study of the growth of these individual types till the end of the chapter

Although all our known works on dramaturgy, more or less, follow मत्त, a detailed study evinces certain differences of views it is, therefore, necessary to collect data from all the extant works. In so doing, I shall proceed in strict chronological order, so that it will be easy to detect the growth of the type under consideration. Remarks appended to the details of each type embody a careful sifting of the materials collected and put in clear terms the phases of the growth traceable in the different dramaturgical works

Number of Species

NS recognises नाटक, प्रकरण, जट, व्यायोग, भाग, मन-वक्ता, वीरी, प्रहसन, दिन, ईशान्य, (XVIII, 2-3) But अट is alternately named as उन्मृष्टिमाट (XVIII, 8) Further on नाट्टी is called a mixture of नाटक and प्रहसन (XVIII, 106)

AP has these same types but it also enumerates seventeen types of उपरूपक in the same list, without designating them as such, but including all the 27 (10+17) types under the general head नाटक (338, 1—4)

DR (I, 11) has the same ten varieties, including नाटिका under नाटक भरत's नाटी has, here, developed into नाटिका

KS (P 317) notes 12 रूपक with the addition of नाटिका and सटक to the usual list

ND enumerates 12 रूपक, including नाटिका and प्रकरणी under रूपक and adding the following note

नाटकप्रकरणयोः प्रधान्यमाह । अद्भु इति उल्लेखिनाद्भो न पुनस्त्वस्यासामान्यादिरूपः । (P 26)

But in his treatment of नाटिका (P 121-122) and प्रकरणी (P 123), a trend, to consider them as sub varieties of नाटक and प्रकरण is clearly visible, and distinctly enough it enumerates twelve types. Of course नाटक and प्रकरण are called predominant (P 26)

BP also follows NS in the ten varieties, pointing out, however, the predominance of नाटक (P 221) It takes नाटिका as an admixture of नाटक and प्रकरण

RS has the same ten varieties as NS (III,3), but it expressly notes that नाटक is the basis of all the other varieties thus

आहु प्रकरणादीनां नाटकं प्रवृत्तिं धुग
अतिशयलघुनाटकादुपजीवनात्
अन्यानि रूपकानि स्युर्विकारा नाटकं प्रति ।

PR does not note नाटिका

SD has the same ten types and takes नाटिका as an उपव्यङ्ग्य.

MMC notes that some include नाटिका and प्रकृती under उपव्यङ्ग्य (P 73), which may refer to the SD school

भगवद्-गुणम्, a प्रहसन, has the following

अथ तु नाटकप्रकरणेऽष्टावन्तु वारह्मण्यगतिमनुवचनकारव्यानागमात्मनाप-
वीदीयन्त्यष्टिकाः प्रहसनादिषु दश-गतिषु (P 3)

Remarks

This last evidently refers to a distinct principle of division, for नाटक and प्रकरण are here, taken as the basis of the other ten types, while according to the usual theory as seen above they themselves form the first two types. Out of these ten types, again, सङ्ग and वार are not seen in the list of the main व्यङ्ग्य anywhere, though सङ्ग occurs as an उपव्यङ्ग्य. About वार, which is not found anywhere as a व्यङ्ग्यप्रकार Prof K H Dhruva suggests as follows (in a letter to me) "The word नाट्यवार is used in भावप्रकाशनम् वासवदत्तानाट्यवार occurs as the name of a drama in ND. Abh. speaks of वासवदत्तानाट्यवार as a composition of सुबन्धु. This नाट्यवार of सुबन्धु is alluded to in the beginning of दक्षि's अवन्ती-सुन्दरीकथा. हेमाचार्य calls सुबन्धु to have been a minister of चन्द्रगुप्तमौर्य and विन्तुमार. Abh (on 18, 1) has अनया भार्या चन्द्रगुप्तविन्तुमारगदनासि मरुदन्ते इति, and it refers to this नाट्यवार. In both the words—नाट्यवार and नाट्यवार—नाट्य is equivalent to 'act'. Therefore नाट्यवार means 'collection of acts', and नाट्यवार means 'series of

acts' Thus नाट्यार and नाट्यकार are synonyms of नाट्य They were used at about the 4th century B C, if not earlier To use the एकशेष वार as seen in भगवद्. is improper" However वार here is taken as a type of drama and it is not in accordance with NS

Moreover these ten varieties of भगवद्., again, would yield 12 types, if taken along with नाटक and प्रकरण which are, here, taken as the basis of the other varieties This may, then, seem to preserve the same tradition as KS and ND school But from the above analysis, it will be seen that whereas KS and ND substantially agree with the theory of ten रूपस (though by including one of the sub-varieties, they preserve the tradition of 12 रूपस), भगवद्जुक्प् is quite alone in its enumeration of the 12 रूपस, as it takes नाटक and प्रकरण as the basis of other species, which shows that it followed a tradition quite distinct from that of NS

This statement of भगवद्जुक्प् takes नाटक and प्रकरण as two generic terms We have got some other references, too, which treat these two as the generic terms for drama अभिज्ञानशाकुन्तलम् uses both नाटक and प्रकरण in its प्रस्तावना in distinct senses When the सूत्रधार asks अथ वनमत्प्रकरणनाश्रित्य, he, as if it were, suggests that प्रकरण was equivalent to the later रूपस, while वनमत् may probably, refer to the fact that there were some varieties of प्रकरण And then the सूत्रधार replies that he was

going to perform a new नाटक etc, which would mean that नाटक was a variety of प्रकरण. There is another fact which we have already pointed out that रूपक as a generic term for drama, came into prevalence only in DR's time. Earlier dramas either do not use any generic term or use the word नाटक in their प्रस्तावनाऽऽ शूद्रक's पद्मप्रामादिकम्, a भाग recently brought to light, twice refers to a कुमुदती-प्रकरण. At P 23, there is a passage as follows

कुमुदतीभूमिकाप्रकरणपात्रमुपनय (probably to be emended as कुमुदतीप्रकरणभूमिका)

and at P 25 the following is seen

किंनर तालपत्रकेभिर्लिखितम् । किं ब्रवीषि—नाटकभूमिका इति ।
(यद्वाच्यते) कुमुदतीप्रकरणे शूर्पकामन्त्रा राजदारिका धात्री रहस्यपालभते ।

Here, too, प्रकरण and नाटक seem to have been used in a generic sense, though प्रकरण, here, may well be the type known to NS as the low taste of the princess indicates but नाटक is certainly used in a generic sense. भाग in his प्रतिज्ञा uses प्रकरण in a generic sense. मृचङ्गर in the प्रस्तावना says -

ततस्तत्र गीतप्रस्तादिते रत्ने वयमपि प्रकरणमारभामहे ।

This word प्रकरण cannot be taken in its usual technical sense here (as has been wrongly done by Keith) as we shall make clear further

These few but decisive statements are enough to prove that both नाटक and प्रकरण were taken as generic terms at some time or other

With this conclusion, well accords the fact that AP takes नाटक as a generic term, for it desig-

nates the 328th chapter as नाटकनिरूपणम् ND, too, considers नाटक and प्रकाश as the predominant types. With this concur the views of BP and RS.

But this (particularly RS) may lead us to believe that other types had sprung up from नाटक. And that would be a very important question, for it may be taken to mean that other types were non-existent at first and came into being only very late, after the नाटक type had perfected. That this view cannot be sound we shall see later, when we shall discuss the question in details.

Types of Rupika—individual

1. नाटक

Def ND defines it thus (P 28)

नाट्यमिति नाटयति विचित्र रजनाप्रवेशेन सभ्यानां हृदयं नर्तयतीति नाटकम् । अभिनवगुप्तस्तु 'मनार्थस्यापि नटेर्नाटकशब्दं व्युत्पादयति तत्र तु घटादित्येन हस्तमात्राधिक्यम् । यद्यपि कथादयाऽपि श्रोतृहृदयं नाटयन्ति तथाप्यङ्गोपायादीनां वैचित्र्यहेतूनामभावात् न तथा रञ्जकत्वमिति न ते नाटकम् । तथा नाटके प्रधानपुरुषाद्वैरु राज्ञा तदङ्गभूतेष्वमात्यादीनां च बहुना व्युत्पादकमिति कतिपयव्युत्पादकानि प्रकरणादीन्यपि न नाट्यमिति ।

NS (XVIII, 10-91)

Hero Renowned

Plot Renowned (It should be noted here that by 'renowned' our theorists mean a plot that is taken from any work which is famous in the author's own times, such as रामायण, महाभारत, बृहत्का etc.) It may depict the life incidents of a king or it may have a divine hero. It should have grandeur, luxury, and prosperity of every kind, various, रस and भाव,

resulting from joy and sorrow.

Act Def अङ्क is so called because, in it the incidents rise gradually into मय and रस. (14)

Keeping in mind the whole action, one should make an act (i.e. the first act) upto the extension of विन्दु. The first act should complete one thread, बीज and should slightly commence विन्दु. There may figure the king, queen, servants, family-priest, minister and merchants and it should not have only one रस. Anger, negligence, grief, curse, disturbance, marriage, and marvellous scenes should be represented directly, while battle, deposition of a king, death, besieging a town should not be directly represented, but suggested by प्रवेग, etc. Hero should never be killed. Duration of the action in an act, must last only for one day. Many threads of the plot may be woven in one act, provided these do not hamper the necessary progress of the action. At the end of an act, all the characters should make their exit. Knowing the divisions of the day, one should arrange the various actions in an act. If an incident is not completed at the end of the day act should be completed all the same, and the remaining portion should be suggested by means of प्रवेग, etc. Hero should be present in the act but a प्रवेग, is full of conversation between servants. There may be five to ten acts. प्रवेग may occur between any two acts, in order to effect the necessary abridgement of the story, having neither high nor middle characters, nor

noble speech, but only Prākṛits. After the break of an act, action with one month's or one year's (but in no case, with more than one year's) duration may be suggested (in a प्रवेशक). If a character goes on a long journey, the act should be completed then.

DR (3, 1-43)

When सूत्रधार retires another actor - स्वापक - should enter and introduce the drama. He should suggest the plot, बीज and one of the characters and pleasing the audience with sweet verses, he should describe a season, resorting to भारतीय कृति. In this introductory scene, he may employ the वीथ्यङ्ग with profit.

In आमुख, the सूत्रधार may converse with नटी or माण्डि or विद्वदक on a subject pertaining to himself, hinting at the plot. Of this (आमुख or प्रस्तावना) there are three forms (1) opening of the story (कथोद्घात), (2) the entrance of a character (प्रवृत्तक) and (3) the particular presentation (प्रयोगातिशय). कथोद्घात is that in which a character enters taking up the remark of the सूत्रधार or the sense thereof. Thus it is of two kinds. प्रवृत्तक is one, in which a person is hinted at by the resemblance of some season. प्रयोगातिशय is one, in which a character enters in accordance with a reference by the सूत्रधार by the words 'Here he is'.

Here must be full of noble qualities, धीरोदात्त, powerful, desirous of fame, highly energetic, preserver of the Vedas, of a famous descent, king or a divine person.

Plot The dramatist should select his plot from इतिहास etc , and whatever in the original story is incompatible with the hero or रस, should be abandoned or fashioned otherwise and deciding beforehand what to give up, he should bring into play the acceptable and disregard the rest

The body of the plot should be divided into वीर, विन्दु etc , (the five अवस्थाः), into सुख etc , (the five सन्धिस), and into five अर्थदृष्टिः with their subdivisions and अनुसन्धिस (The पताका incident should be void of सङ्घट्टः, so too, the प्रकृति should be without सन्धिस) Thus dividing the body, he may arrange a विच्छिन्नक or an act directly as it suits his purpose विच्छिन्नक may just follow प्रस्तावना but whenever the plot is interesting from the beginning, it should open with an act directly, following the अनुसङ्ग

Main रस all throughout, should be nourished by भाव, विभाव, अनुभाव, सत्त्विक and व्यभिचारिणी and should never be overclouded by other रसः nor should the excessive रस cloud the plot or नाट्यालङ्कार

Long journey, death, battle, revolution of kingdoms, siege, eating, bath, sexual intercourse, besmearing the body and putting on clothes should never be shown directly So, too, the death of the hero should never happen and yet whatever is necessary should not be given up

KS (P 317) points out that 'दिवागमोदयः' in NS, refers to a hero having some divine help, but does not mean a divine hero Thus there

must be our mortal heroes in a नाटक Heroine, however, may be divine e.g. कर्वासी

Plot must be famous but slightly imaginary too
(P. 30) notes that the hero may be a क्षत्रिय i.e. not necessarily a king

BP (P. 30, ff) Referring to the element of imaginary-portion in the plot of a नाटक, it is here remarked that even मातृगुप्त allows (भाषित) it In रामानन्द, a drama, the description of विभीषण, even before सीता's capture, is imaginary

It is noted that even कौटिल्य requires पताकास्थान and at the close of the बीज, the commencement of बिन्दु in the first act

नाटक should have नान्दी and प्रस्तावना चित्रावलि* has an act, having action co-extensive with one day but there may be an act within the space of half a day as in गोरक्ष

It is stated that मुच्यु divides नाटक into पूर्ण, प्रशान्त, मास्वर, ललित and समय पूर्ण may have all the five सधिस e.g. इत्यारवण प्रशान्त should have प्रशान्त रस prominent It should have the following सधिस न्यास, न्यासममुद्रेक, बीजोक्ति, बीजदर्शन and अनुदिष्टसङ्कार It should have सावली style, so दौहिणी e.g. स्वप्रवासवदत्ता In it, when the queen, under calamity, being taken away from the king is placed in the hands of मागधिका, मुग्धगधि called न्यास occurs प्रसिद्ध of न्यास is called

*Prof K H Dhruva suggests that these may be the titles of the first acts of उपलक्षण and रामानन्द respectively

सपिनेद e g seeing पद्मावती's beautiful face decorated with विद्येयक, the king knew that अवन्तिका was still living बीजादि happens when the king through anxiety cries out 'एहि वासवदन क्व क्व गच्छि' बीजदर्शन occurs in searching for the other, on seeing one out of the two objects which were always associated, by sight or touch e g

चिरप्रसन्न वदनो मे वीर्या प्रनिवेशिन ।

ता तु देवी न पदमामि यस्या चावती प्रिया ।

And when the words - किं त भूय त्रिय इयम् - are not used, it is called by मरुत and others, अनुदिष्टवहार

In मास्वर type, again, there may be the following सयि माता, नायकसिद्धि, अन्नगलनि तस्या परिभय and मातावशिष्टमहार When the नायक and प्रतिनायक are both renowned, माता-सयि is caused e g चन्द्रगुप्त and नन्दन When another man achieves the desired object by deceiving the नायक (? प्रतिनायक), there happens नायकसिद्धि e g राजा was deceived by मारिच ग्लानि happens when विमर्द etc are seen e g besieging of लक्ष्मी by the दानव after crossing the ocean परिभय happens when the hero is overpowered by the enemies' forces e g गमनमात्रे, बन्धुग, tied up by नागमाता मातावशिष्टमहार happens when after killing the enemy, the females captured by him, are tested e g रत्ना's ordeal after राजा's death. This मास्वर type may be full of भारती style and heroic and अद्भुत रस e. g वायानाया ५

ललित may have वैशिष्ट्य style and erotic ६ e g ऊर्ध्वद्विप्रलम्भ It will have the following five मयि - विलम्भ, विप्रलम्भ, विमोह, विमोहन and उद्दिष्टोन्महति. विलम्भ happens when the hero and others enjoy according to

seasons e g वत्सराज's enjoying of वसन्तोत्सव विप्रलम्भ is separation of lovers by jealousy or by will e g वत्सराज's separation from वासवदत्ता विप्रयोग, (the text has विप्रलम्भ once more, but it is incorrect) is that separation between lovers which is caused by curses etc e g ययाति's separation from द्रुमिष्ठा विशेषण is purification of faults on account of fear of scandal e g सीता's by राम उद्दिश्योपसंहृति - as in विजयोर्वशीय - the message of इन्द्र 'May ऊर्वशी live with you long, being your wife'

समग्र type will have all the वृत्तिस and all the characteristics and is represented by महाकाव्य

उपश्लेष, परिहार, परिन्यास, विलोमन - these elements should be present in all the types, युक्ति, प्राप्ति, समाधान, विधान, and परिभाषना should be present in the प्रशान्त type only and अज्ञापनाद, सङ्केत, प्रमत्त, विदग्ध and सप्रद with their sub-divisions should be present in भास्वर type, while विरोध, प्रणय, पर्युपासन, पुष्प and वज्र should necessarily be woven in the वृत्ति type

But a नाटक in which various elements of all the types are seen, is called वृत्ताचार and it has been called समग्र

SD (VI, 7 ff) Acts must be arranged after the fashion of गेयुच्छ This has been taken by some to mean that the acts should be made gradually shorter (क्रमेणाद् सूक्ष्म कर्तव्य) while others say 'Just as in the tail of a cow some hair is short and some long, so too, some complete threads should be woven in मुख्यसधि and others in प्रतिमुखसधि and so on'

There may be a गमाङ्क, which should occur in the bulk of an act, having रङ्गद्वार, आनुव, रीज, पल e g in वास्तवनाट्य the गमाङ्क called रीजाम्बुवर

Remarks

It will be seen that all the theorists follow implicitly the outlines of the technique as detailed by NS, making only very minor changes. In spite of the details seen in DR or BP or ND which are not found in NS, it will be at once noted that these later texts merely elaborated upon the materials found in NS, never showing a fundamental departure from the principles recognised therein. Even ब्रह्म and others, when quoted, show themselves in general agreement with NS. SD perhaps stands alone in recognising the गमाङ्क, though as early a drama as विदग्धिका uses this device. MTR would, at first, seem to hold a distinct view when he allows an imaginary admixture in plot, but, most probably it only means, as seen in DR, that the poet had certain liberty of making adjustments in the original story.

But सुबन्धु, as quoted by शारदानन्द, seems to preserve some distinct tradition, probably unknown to NS or at least not recognised therein. The five types of dramas as detailed by सुबन्धु, show a fairly elaborate development in dramaturgical technique as well as in practice.

2 प्रकरण

NS (XVIII, 93-105) Plot should be imaginary and all that is said about the body of the

drama etc, under नाटक, should be applied to प्रकरण, too Life-story of a ब्राह्मण or a minister or a merchant or a priest or an अमात्य or a सार्थवाह is woven in it There should be no उदात्त hero, no divine element, no kingly luxury It should have all the बाधजनस, having दास, विट, धेष्टि, also more of वेशली and less of कुलली, but where there is a story of a सचिव, ब्राह्मण, पुरोहित धेष्टि, अमात्य or सार्थवाह, there should be no वेश्या and if at all there is a वेश्या, there should be no कुलजा

There may be five to ten acts

DR (3, 44-45) Hero should be either an अमात्य or a विप्र or a वणिक् he should be धीरप्रशान्त in nature, fallen on bad days and ready to do a good turn Heroine may be a कुलजा, वेश्या or both The former must always stay in the inner apartments and the latter outside and they should not cross one another प्रकरण is threefold according as the heroine is कुलजा, वेश्या, or both

Examples DR (avaloka) वेश्या alone - तरङ्गदत्ता, कुलजा alone - पुण्ड्रवित्कम्, both - मृच्छकटिकम्

ND (P 177 ff) notes that the hero may be धीरोदात्त or धीरप्रशान्त and remarks

यस्त्वमात्य नेतारमभ्युपगम्य धीरप्रशान्तनायकमिति प्रकरणे विशेषयति स मृदगम्प्रदायवन्ध्य । यदाहु - सेनापतिरमात्यश्च धीरोदात्तो प्रकीर्तितो - इति ।

The heroine may be low-born and hence appropriately the hero too, may be low-born ND argues that if in this case, the hero is high-born the incident in the drama पुण्ड्रवित्कम्, wherein the mother-in-law, in the absence of her son, aban-

dons her daughter-in-law and the abandoned daughter-in-law stays at the house of दशरथेन, would be improper. So also, when the heroine is a वैद्या, even immodest manners may be allowed e.g. in विशाखदत्त's देवीचन्द्रगुप्तम् the utterance of कुमारचन्द्रगुप्त with reference to मायसेना

आनन्दानुत्तल मित्रावल्लभोरावधना वैद्यया
 प्रयत्नेषु वरान्ने पुलकितु स्वेद सनातनवते ।
 कुशलि निमन्त्रयोरुत्तम सन्दर्भदारप्यसौ
 केनायम्कृताऽऽरमे निवसन्निमन्त्रयोरुत्तम ॥

ND divides प्रकृता into seven types (which are also seen in KS) according as the hero or the result or the plot is imaginary. 1 Hero is imaginary and the other two famous. 2 Result is imaginary, 3 Plot is imaginary, 4 Hero and result are imaginary, 5 Hero and plot are imaginary, 6 Result and plot are imaginary and 7. All the three are imaginary. (N B whatever is not imaginary may be taken from some earlier poet or from stories like महाभारत) Then again, the heroine may be कुञ्जा, वैद्या, or both and thus the above seven types will yield 21 types. These, again, are pure if there is कुञ्जा or वैद्या only or mixed if there are both. Thus pure=14, mixed=7.

Here, too, it is pointed out that if the plot refers to a householder, there may be a कुञ्जा, as in पुष्पद्विज and if otherwise, a वैद्या only, as in तरङ्गदत्ता and if the hero is a विट like मूलदत्त (पद्मप्रभुनरम्?), both, but वैद्या, in the last case should be the chief heroine.

It wants the absence of the abundance of वैशिकी and points out that the fact that मालतीमाधव shows an abundance of वैशिकी, militates against वृद्धाभिषय

BP (P 241) notes that कुलजा should use Sanskrit and वैद्या Prakrit

SP enjoins only pure विष्णुम्भक in a प्रकरण It says that विट, शर्कर, कुट्टिणी etc, चेट and others should always be there

Examples पद्मावतीपरिणय has विप्रचरित, मृच्छकटिक has वाग्विजम् चरितम्, मालतीमाधव has कुलव्री, तरङ्गवत्ता has गणिका and मृच्छकटिक has both SD takes मृच्छकटिक to have विप्रनायक, मालतीमाधव to have अमात्यनायक and गुणदूषितक to have a वणिक hero

RS divides a प्रकरण into शुद्ध, धूर्त, and मिश्र मालतीमाधव having कुलव्री is शुद्ध, कामदत्ता having गणिका is धूर्त and मृच्छकटिक having both is मिश्र

Remarks

मृच्छकटिक The hero is a भाद्रण and yet both the कुलजा and वैद्या are seen in this drama which militates against the express injunction of NS, ND and others DR has this drama in view when it enjoins कुलजा to remain in the inner apartments and वैद्या outside The plot of the drama is imaginary except perhaps the last incident of आर्यर's revolt, which seems to have its basis in historical facts BP's injunction that कुलजा should speak in Sanskrit is not followed here

No element in मालतीमाधव goes against the theory as detailed above, though it has no विटवक or विट

and others, but these were evidently out of place in a *śūdr* type (according to ND) It should be noted that, here, too, *मार्क* resorts to Prakrit.

Keith considers *मार्क*'s *प्रतिज्ञा* to be a *प्रश्न* (San D P 102), which as we have already pointed out is incorrect It seems that he has been led away by the word *प्रश्न* in the *प्रश्नावली*, but there the term *प्रश्न* is used in a generic sense Not a single essential condition of *प्रश्न* is fulfilled by *प्रतिज्ञा*

3 समयकार

Def DR (avaloka) समयदीर्घाऽस्मिन्मिता इति समयकार ।

NS (XVIII, 109-122) It should start with *देवानुरा* having famous and noble hero An act may have 3 *कण्ट* (frauds), 3 *द्विष* (disturbances) and 3 *युग्म*s, having 12 heroes and a duration of 18 *नटिका*s Every act must have *कण्ट*, *द्विष*, *प्रहसन*, *वीर्य* First Act may have 12 *नटिका*s, second four and third two, which completes the action One *नटिका* is equal to $\frac{1}{2}$ *मुहूर्त*

As to the subject-matter, *द्विष* may be three-fold according as it is caused by (1) siege (2) fight or water (3) fire or elephant *कण्ट* may be three-fold according as it is caused by (1) fate (2) enemy (3) happiness or misery. *युग्म* may be three-fold according as it is caused by *घन*, *वर्ष* and *यन*, which would be the respective aims of life.

उत्पिङ्गु अनुष्टुप् and the difficult metres (*उत्पिङ्गुनुष्टुप्* *कृत्वा* च *यति* *बन्धुद्विष*) should be used in this type

DR (3,61) सधि except विमर्श इति मन्दैशिकी वीथ्यास
may be used profitably Plot famous, describing
देवासुरा Heroes gods and demons, 12 रस वीर pro-
minent Acts 3, First act may have two सधिस

KS (P 320) Plot It must contain gods and
demons, the subject-matter being imaginary or
famous कष्ट may be caused (1) when one guiltless
is deceived by another (2) when the deceived one
is also guilty (3) when both are not guilty, but
deceit is caused accidentally According to some,
there must be heroes and counter-heroes in each
act An adjustment in the number of the heroes
is allowed

ND (P 124) रस वीर and रौद्र. With regard
to the division of the duration in each act it is
noted

एके तु प्रत्यङ्कं यद्येदितद्विशुभं कालमानमाहुः ।

Metre सधरा etc , not गायत्री etc , but some allow
गायत्री etc.

BP (P 248-250) notes that the first act
should have the first two सधिस, second the first
three सधिस and the third the four सधिस except विमर्श

Three varieties of शृंगार are thus explained
(1) when erotic is resorted to only for procreating
a son, otherwise practising vows etc , it is धर्मशृंगार
(2) when erotic is indulged in for getting money,
it is अर्थशृंगार and (3) when it is indulged in the
company of another's wife, gambling, wine etc ,
it is कामशृंगार

SD follows BP in the matter of सधिस in
each act

RS illustrates धर्मशृंगार by पार्वतीपरमेश्वर's love
 Examples BP and others कवचमयन RS पद्मोद्दिननन्दन.
 Remarks

There is one point in the above theory that draws our attention at once. मरुत wants उर्गिह and other difficult metres for this type ND, later as it is, wants सग्वरा and others pointing out at the same time that some allowed गज्यो etc ND, thus, allows only the classical metres, not the Vedic ones. Obvious inference from this would be that NS had in view some specimens which actually used उर्गिह or other difficult Vedic metres. Does it refer to an earlier age when these Vedic metres were actually in vogue and therefore natural? NS mentions that a सनवधर was performed before gods. It, at least, supports the above suggestion.

The injunction in BP and SD, according to which each act should have मयि commencing from सुवसथि is difficult to explain. Does it refer to three distinct incidents to be commenced and developed in each of these three acts and finally to bring about a connection and a fitting end of all these three? Compare in this connection ND (P 39). While discussing प्रवेष्ट etc, it is noted that they should not be employed even in सनवधर.

वदुर्गिहसि सनवधरस्य परस्परसम्बन्धाद्वादादपरां तु . .etc

This distinctly states that in सनवधर acts were not connected with one another.

Keith considers पञ्चरात्र of माय, (out of the earlier

dramas) to make the nearest approach to समवकार but it should be remembered that in समवकार, story of gods and demons is essential, and that though in पद्मरात्र, fraud is seen in the first act and disturbance in all the three, no दुष्टार is seen all throughout the drama. At the same time it is noteworthy that भास, who otherwise uses simple verses, has used many difficult classical verses in this drama.

It will be seen that समवकार, डिम, and व्यायोग are all alike, more or less, and पद्मरात्र exhibits all the characteristics of व्यायोग as described by NS, DR and BP, except that it has three acts and difficult verses, which, however, would be quite natural in a type which essentially represents haughty रस. May this not suggest a transitional stage?

4. डिम

Def DR (avaloka) because it involves the procedure of injuring on the part of the hero - डिम being equivalent to सप्तत 'injuring', KS notes that डिम, डिम्य and विद्व are synonymous, and because विद्व is present here, it is called डिम

NS (XVIII, 129-134) Plot renowned, Hero 16, renowned and उदात्त Acts 4 रस Except erotic and humourous, all the haughty रस वृत्ति सात्वती and आरमयी There may be fight, tugging, magical illusion, many males, gods, serpents, राक्षस, यक्ष, and cyclonic accidents

DR (3, 59) वृत्ति except वैशिष्टी सधि 4., void of विभर्षी

Examples BP. जनोद्भवा, नाट्योद्भवा SD NS DR
त्रिपुरदाह RS वीरमदविजृम्भान्

5 ईहामृग

Def DR (valoka) This kind of drama is called ईहामृग because in it the hero pursues (ईह) a woman as unattainable as a gazelle (मृग) KS ईहा चेष्टा भृगुमदेव स्त्रीनाम्नाय दत्त

NS (XVIII, 124-128) Plot A divine hero and a divine lady Haughty males, becoming angry for the sake of a lady, causing मनेष, सन्देह गुणर may be caused by the capture of the heroine Whatever heroes, रस, वृत्ति are in व्यायोग, the same should be here, only here the union of the hero with the heroine should be effected

DR (3,64) Plot: mixed सधि 3 नाटक and प्रतिनायक my be divine or human, both being famous, धीरेद्वन and the latter may loose his end by improper acts A semblence of love on the part of the one who tries to obtain divine woman against her will by capture etc , may be presented

KS (P 322) first quotes the NS passage wherein the following occurs

ईहामृगस्तु कार्यं मुमुक्षाहितकान्दबन्धव ।
यद्व्यायोगो कार्यं

and then comments upon it thus

कार्यसन्नेनाह उच्यते । तेन एक एवाह ।

It, thus, allows only one act and twelve heroes

ND (P 131) wants वीर्यज्ञः Acts 1 or 4
 Quarrel should be caused by a divine woman If
 it has one act, the action must last for one day
 only, if four, for four days,

SD Acts 1 or 4

Examples BP कुसुमशेखर, RS मायाकुरङ्ग, SD
 कुसुमशेखरविजय

Remarks

NS notes only one point of difference between
 स्वायोग and ईहामृग, by saying that in the latter the
 union with the heroine should be effected, which
 would naturally suggest that in व्यायोग the union
 should not be effected How, then, shall we classify
 मध्यम of भास as a व्यायोग, in which union with the
 heroine is effected ?

6. व्यायोग or व्यायाम

Def DR(avaloka) because in it men disagree
 with one another (व्यायुज्यन्ते)

NS (XVIII, 135-137) Plot renowned Hero
 renowned Act one Many males fight there as in
 समवकार, but the number may not be the same i e
 12 Hero may be divine or a king There must
 be various kinds of fighting and it should be full
 of haughty रस

DR (3, 60) Hero ह्यातोद्धत संधि void of गर्भ and
 निर्वर्ष Plot Fighting not caused by a woman as in
 the case of जामदग्न्यजय Action must last for one
 day only

KS (P 323) notes that it is like a sequel (शेषभूत) to विम By 'few females' he takes it to be void of heroine etc, but allows maids to be present It is once called व्यायान here

BP (P 248) Hero वीरोद्धत There may be 3,4 or 5 but never more than ten heroes It should have a विष्कम्भक कृति भारती and आरमदी

Examples DR and ND* जामदग्न्यजय RS घनज्ञयजय SD, सौमन्धिकहरण N B one सौमन्धिकहरण published by Nirnaya Sagar Press is a प्रेक्षाक and not a व्यायोग It, therefore, seems that there were two dramas of the same name

Remarks

That मध्यम of भास should not be taken as a व्यायोग has been already suggested by us under ईदमृग Very close relations between समवकार, ईदमृग, विम and व्यायोग are apparent from the theory

7. अङ्क or उत्सृष्टिकाङ्क

Def DR(avaloka) It is called उत्सृष्टिकाङ्क (instead of merely अङ्क) for the purpose of distinguishing it from the अङ्क (act) included in a play KS (P 324): one which is characterised by women who are grieving i e whose sight, life and breath are about to flee away (उत्क्रमन्नुक्ता वृत्तिर्जीवित प्राणा याना ता उत्सृष्टिका शोचन्त स्त्रियस्ताभिर्द्वित इति तदोक्त) ND quotes KS

NS (XVIII, 138-145) Plot renowned but rarely imaginary Heroes ordinary persons, not divine रथ वरा (chief) No fight etc, and full of the wailings of women कृति भारती

NS has a note that whenever a fight of a divine hero is represented, it should be so done in भारतवर्ष, for all the land therein is charming, fragrant and golden there is constant joy in the form of love-sports of ladies in garden etc (I think that this does not refer to अङ्क only but to all the forms of drama, otherwise the condition about the divine hero would directly militate against the above injunction that there should be no divine hero in an अङ्क)

DR (3, 63) has a note that there may be युद्ध as well as victory and defeat by speech only

ND (P 130 ff) Act 1, as the action must be over in one day

BP (P 251) वृत्ति सत्वती and आरभती Act one according to Bharata, two according to केदाल and three according to व्यासाजनेयगुरु सवि सुख and निर्वाह according to केदाल Here is a note that usually death should not be represented on the stage, but if the dead one is going to be revived, it may be allowed Revival is illustrated as follows In रामानुजाद्वय of लक्ष्मणमेन, in नागानन्द, of जीमूतवाहन, moreover death of mortals by divine persons, (as of the sons of मरु by कपिल as in गङ्गास्त्रीरय) should be suggested in प्रवेश (thus explains द्रष्टव्य the word 'भारतवर्ष' in NS)

Examples SD दर्मिष्ठययाति, RS कदम्बकुण्डला

8 प्रहसन

NSj (XVIII, 146-150) It is divided into two kinds - शुद्ध and प्रदीर्घ It (शुद्ध) should be arranged with humorous speeches of भगवन् तावत्, विप्र and

others, having कथुहसः thus it should be full of humorous speeches, having no विह्वल language, poems full of भाव etc , with the plot moving on to a fixed goal प्रदीर्घ has hataerae, servants, eunuchs parasites deceitful persons and बन्धु and is full of coarse dress, gesture etc

Popular story or a story full of दम may be woven in a प्रहसन, having घृतेक्ष्णविवाद It may have वीर्यहस.

DR (3,55-58) divides it into three kinds as - शुद्ध, विह्वल and संदीर्घ शुद्ध is the same as in NS विह्वल is प्रदीर्घ of NS and संदीर्घ, here, is accepted as a distinct kind as it has वीर्यहस रस sixfold हास्य

KS (P 324) explains the अविवृत्तभावात् of NS as not being विह्वल i e असम्य and अष्टौल

ND (P 128) notes that it should have मधि, वृत्ति and act as in भाग

SD allows संदीर्घ to have two acts

RS says that it should have the following ten elements (which are not the वीर्यहस as given by others) अवलम्बित, अवलम्ब, व्यवहार, विप्रलम्भ, उपपत्ति, मय, अवृत्त, विप्रलम्ब, गदाद्वय and प्रलय Each one of these is defined and illustrated.

Examples BP सैन्धिका - संदीर्घ, सागरकोसुदी - शुद्ध and कलिकेलि - विह्वल, SD रुद्रपंचेलि - शुद्ध, घृतेक्ष्ण - संदीर्घ and लटकमेल्क - संदीर्घ with two acts. RS आनन्दकोश

Remarks :

NS requires भगवत् etc , in the शुद्ध type: now भगवत् is a very unusual term in [this connection.

Can it refer to any actual प्रदशन which had a भगवत् as a character, as in भगवद्बुक्तम्, or does it refer to that play itself ?

दामरुप्रदशन This is a peculiar piece arranged much after the fashion of धनञ्जयविजय, with which it shares the feature of wholesale borrowings from various writers. The piece itself is the main incident about दामरु, covers only three printed pages. Two more pieces, as short as half a printed page each, are appended to the first one. Last two pieces present no हस्य. In the first piece, दामरु is a genuine imitation of a सिद्धक as in स्वप्नासप्तदशम् and others.

No one can seriously call this a प्रदशन. Of course, it opens with all the *eclat* of a प्रस्तावना, but the rest is merely reminiscent of the dialogues and monologues in our present-day school-gatherings. Might not these three pieces have served the same purpose in an assembly of some king, just to divert him ? In that case, this play must have been enacted, at a time, not very remote from the composition of भगवद्-plays, for otherwise, many of the humorous hits contained herein, would have been lost upon the audience. As a matter of fact, the हस्य in this small piece is evoked only by the conscious imitation of the funny expressions seen in the plays of भगवत् and others, and much of it would, certainly, be lost upon an audience which was not well-versed with those plays.

If this drama was ever treated as a प्रदशन, it

must have been in very ancient days indeed, as its technique is simplicity itself. It is completely written in Sanskrit, which may classify it as a *śūdr* type. No extant theorist presupposes such a specimen, and no recent dramatist, after the strong conventions created by these theorists, would even dream of composing such a piece.

Most certainly it is not the 14th drama of *अनु*, as Mr. Ramakṛṣṇa Kavī suggests; its very nature precludes it from being designated as an independent drama. It is merely a selection of scenes or half-scenes from various dramas for the diversion of some patron.

नाट्यारप्रहसन. This, too, may not be considered as a representative specimen of the *प्रहसन* as detailed by our theorists. It divides itself into two *सर्ग*s, instead of acts. The incidents narrated in both these are absolutely unconnected with one another, and though one or two characters of the first *सर्ग* are repeated in the second *सर्ग*, the thread of the story is not the same. This feature, it will be seen, is common to *दानप्रहसन* too, and though the present one has better claims for being regarded as a play, its technique is loose and does not conform, at places, to the rules laid down by NS and others. It resembles in nature more to the popular dramatical spectacles like *रत्नमाला* and *भगवद्*, for there are certain features present here, which are not seen in any of the extant Sanskrit dramas, nor are they mentioned as admissible by any theorist. For illustration *निर्वाण* says "Oh *कृष्ण*,

narrate the पुराण", even when no वरट is present on the stage. But वरट enters on hearing these words of the chieftain. Thus these entrances and exits are so abrupt and at times so unwarranted that they indicate an open-air theatre.

In the प्रस्तावना, only the सूत्रधार figures and he carries on his monologue by resorting to आशयभाषित which is remarkable.

But why are the incidents in the two संधिs unconnected as far as the thread of the story goes? We have seen this feature to be present in समवहार and it seems to be reminiscent of a time when these spectacles were performed just for diversion. Of course, this will be a specimen of the सहीर्ण type as it is so coarse.

छटकमेखक This is a coarser type of प्रहसन which would therefore be classified as प्रहीर्ण according to the rules laid down by NS.

प्रस्तावना in this प्रहसन is, on the whole, regular as it shows all the necessary features - like giving the title and the name of the drama and the author etc., - but it is peculiar in so far as it has सूत्रधार alone present on the stage, throughout the प्रस्तावना. There is one very peculiar feature in these coarser types of प्रहसन. As noted before, entrances of the characters are either abrupt or are announced beforehand, not in the course of the conversation that might precede but by special verses recited in नेवध्य. In this drama there are several occasions when this has happened. See pp

5, 6, etc On page 7 the following is seen.

समा.— कुलव्याधे, सनाढ्यता जन्तुकेतुनामा महावैय ।

कुल —(जन्तुकेतुनाह्वय)

This shows that कुलव्याधि did not actually leave the stage but called aloud keeping his place on the stage It should be remembered that the physician was not supposed to be in any adjoining room, from where he was to be called, but he was to be called from his house such a device for the purpose is both crude and unusual See also pp 12, 14, 17, 20, 21

हास्यार्णव This too, is a वकीर्ण type and shows the same features about the entrances of the characters. See pp 22, 23

मत्तविलान This is a specimen of the शुद्ध type and as the nature of the शुद्ध type requires, does not show any indecent language or low taste as is the case with the above four प्रहसन Though the chief characters in this drama are a कालभिक and his wife, the plot is pleasant without being coarse Of course, it is not as exalted as भगवदञ्जुक्कम्, but genuine mirth is excited by the clever situation created by the author

भगवदञ्जुक्कम् This प्रहसन seems to represent the शुद्ध type, inspite of its having a गणिका as a character This गणिका, like वसन्तरेता of मृच्छकटिक, is a lady as noble as a कुलगा and seems to be as consistent in her love as her namesake. The whole piece has an exalted air about it Even in the conver-

sation between the teacher and the pupil, there is nothing that may be termed coarse. It is a masterpiece of simple technique and plot-structure. It is easily the best of our प्रहसन. The गणिका is a lady of accomplishments and refined taste and does not show any lower traits like the common harlots that figure in नाटकाट or लटफ़मेलक or हास्यार्णव.

I have noted above that the presence of गणिका in this प्रहसन, may constitute a difficulty in calling it a प्रहसन of the शुद्ध type, but the गणिका as represented here, is a lady of culture and accomplishments and does not present any traits of a वैशाखी as such. Her constant love for रामिलक raises her to the level of a कुलजा. Moreover, the भगवत् seems to be the chief character in this drama, the गणिका turns up incidentally and provides a suitable incident for the development of the drama. Thus we can call it a शुद्ध type. It has no निवृत्तभाषा (in the sense of KS), the love throughout is exalted and the humour is not excited by dull and vulgar catch-phrases but by genuine witicism and in the last portion by the funny situation created by the exchange of souls. Stage-setting suggests the usual classical Sanskrit theatre and not an open-air square as is the case in other प्रहसन.

Mention in NS that a शुद्ध type may have भगवत्, तापस etc., has been already noted as peculiar. In this drama the teacher is addressed as भगवत् and the title of the drama bears witness to the importance of his character. The word भगवत् occurs about 10 times in this small piece. May

it not be that the NS passage in question refers to this play? That this drama seems to belong to an earlier period is indicated by many traits present therein

9 भाग

NS (XVIII, 151-154) divides भाग into two types according as the hero describes his own experiences or those of others but it should be carried on by one character only

There must be speeches in the air, with fitting histrionics. There must be वृत्त, विट and others. पकाइ in the text would be better emended as पकाइ, which is actually the reading in KS (P 325), which has borrowed these verses bodily from here

DR (3, 53) One expert विट describes vile incidents experienced by himself or by others, by means of speeches in the air, by addressing (an imaginary person) and answering himself. He should suggest वीर and शगर, by describing valour and beauty respectively, mostly resorting to मारती style. Act 1 Plot imaginary मति सुख and निर्वेद with their sub-divisions. Ten sorts of लम्बाइ are in place

KS (P 325) remarks that this type is mostly for the diversion of the ordinary people (सामान्य)

ND (P. 127) adds that it is popular it should have शगर predominant, also वीर and हस्य may receive subordinate treatment. It should have only one act, for the action must last only

for one day There should be वाचिनामिनय only, not सात्विक or आदिक Here, some want imaginary story and वित् to be a hero

BP (P 244) mentions the view of केदल and others about भाष which differs from the above in only one point that it should have शृङ्गार only (शृङ्गारैकरसाश्रयम्) This is also the opinion of भोज

Examples. RS शृङ्गारमञ्जरी is the chief illustration as it exhibits all the ten नाट्याङ्गः SD छीलामनुकर

Remarks

पद्मप्राभूतकम् The स्वप्ना is peculiar In it the सूत्रधार recites five consecutive verses without even one line in prose The first verse being a benedictive stanza has the character of the usual नान्दी Other four stanzas describe the vernal season Even at the end of the fifth verse there is no indication of any character entering Throughout the स्वप्ना only the सूत्रधार is on the stage, and no other character like मारिय is introduced to carry on the dialogue about the usual matters of the name of the drama etc, nor does the सूत्रधार himself supply the information

It treats of शृङ्गार only, having no suggestion of वीर or हास्य

Though the वित् indulges in smart conversation with different हाताराः, most portion is taken up by him in talking to his friends whom he meets and who are in one or the other way connected with the various हाताराः

There are only two सधिस and one act

It has no भलवान्न nor a stanza which can take the place of one

धूर्तमिदमंशद It has no नान्दी verse, or one which can take its place, as a benedictory verse. रमान्ता is direct, short and to the point Only the मूखवार enters who in his speech addresses his wife as आर्त even when she is not on the stage, and urges her to sing in praise of monsoon Then he himself sings one verse describing monsoon but no नन्दी enters and no verse is put in her mouth This is rather queer It may be that मूखवार is supposed to resort to आकाशभाषित, though there is no response like 'किं ब्रवीषि'

There is शतर only

विद, here, goes to the वैद्यवाट, but talks to only one or two hataerae and then discusses certain principles regarding the conduct of वैद्याs and such other allied subjects, all of which seems to be a faithful illustration of उम्मित्युक्ति, for all the while the two friends are strolling in the गैरीशान्ता and discussing these subjects. There is almost no dramatic technique As a matter of fact there is no plot One cannot distinguish between सुख and निर्वहण It is merely an incident that happens to a विद, who feeling anxious, moves out and going into the वैद्यवाट without any set purpose, begins to discuss the subjects with his friend who happens to meet him It is very peculiar

उभयाभिमागिका it has शतर only It is much simpler in technique than the later भाग्य and yet

forms a model for the later ones, as it describes a ण्ट starting out to bring about a union between two lovers who had been separated due to some misunderstanding. On the way, he comes across six hatrae and converses with them in his clever manner.

पादताडितम् It treats of शृङ्गार only

शृङ्गारभूषण, रसमदन, शृङ्गारतिलक, शृङ्गारसंग्रह and सुकुन्दानन्द are all alike in nature and reveal the set type, showing two रस, one ण्ट, predominance of शृङ्गार, suggestion of Heroic and most of the लक्षणाः. सुकुन्दानन्द is called a मिश्रभाण in its प्रस्तावना but no such division of भाण is known to our extant theory. What is it? Does it refer to the mixture of Sanskrit and Prakrit? It is there. Also see further under भाण-उपरूपक.

कूर्पूरचरित has only Heroic and resembles चतुर्भाणी in technique.

It will be seen that the only fundamental difference between the earlier and later theorists is about रस, earlier exponents (like Kohala and others) requiring शृङ्गार only and the later writers allowing Heroic, too. This must actually refer to general development of this type of drama, and the fact that all the four भाणः published in चतुर्भाणी show शृङ्गार only and no suggestion of Heroic at any stage, may go to prove their priority to DR and other later works.

10 टीका

Def. DR (avaloka) because it is like a

वीथी i e a street or a series of sub-divisions
ND वक्रोक्तिमार्गेण गमनाद् वीथीव वीथी (P. 132)

NS (XVIII, 155-166) Act 1. It should have one or two actors only It should have the 13 वीथ्यङ्गस

DR (3, 62) इति कैमिकी मधि and अद् as in मा रस शृङ्गार to be suggested and others may be touched It should have one or two characters

KS (P 325) interprets the एकद्वारे and द्विद्वारे of NS as having one or two actors and notes that in the case of one actor speeches may be carried on by questions and answers

ND (P 132) All heroes, all रस मधि सुख and निर्वहण It, at this stage, quotes कौटिल्य's definition of वीथी

उत्तमायननय्यभिर्बुक्ता द्रष्टृनिमित्त्रिणा ।

एकद्वारा द्विद्वारा वा सा वीथीति (त्वभि) मद्रिणा ॥

Thus कौटिल्य allows all sorts of heroes here शृङ्गार, it is here pointed out, does not desire अन्य heroes in वीथी and reserves them for प्रकरण, माग etc.

BP (P 251) first lays down that वीथ्यङ्गस as well as लम्प्याङ्गस are proper here and then notes that कौटिल्य allows option about रस्यङ्गस, while मोक्ष positively prescribes them on account of शृङ्गार being the prominent रस

RS: Heroine सामान्या or परकीया but कुलजा is not proper

Examples BP. वक्रवीथी, द्रष्टुलेखा etc SD
मालवीया RS माधववीथी

CHAPTER IV
EVOLUTION OF RŪPAKAS

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EVOLUTION OF RŪPAKAS

I have already suggested that नाटक and प्रकाश are the two types of full-fledged drama, into which all the other types gradually developed. It is, now, easier for us to consider this suggestion. The details of the various individual types of नाट्य that we have gathered here from different sources, give us a fairly definite idea about the nature of each one of these. From a comparative study of these details, it follows that there runs a common thread between all these types, showing their inter-connections. Let us dwell upon this a little.

The first and foremost criterion in this regard, is the number of acts'. It will be seen that there are five types which may be designated as

1. Compare the following view expressed by Prof. K. H. Dhruva, in his Introduction to the Gujarati translation of नाट्य (P. 22A) ' In the gradual evolution of dramas one-act drama is the original type. Ancient sages being free from the daily programme of their rituals resorted to it as an innocent means of diversion. This drama of the 8th century B. C. was a one-act drama and was entirely composed in Sanskrit. At this age (i. e. at a later age when the one-act drama had evolved into a form having many acts) certain professional actors would perform their dramas before the नाट्य of the town but for household purposes one-act play was always welcome. The short interval of dusk being fixed for such performances, lengthy dramas with many acts had no scope for their domestic life '.

one-act dramas, and it is easily understood that one-act dramas, being simple in structure, are the most primitive types of dramatic forms, from which other complicated types must have evolved भाग्य वीथी, अङ्क, प्रहसन and व्ययोग should have, according to the unanimous sanction of all the theorists, only one act Let us distinguish between these and find out if there are any threads, suggestive of a serial evolution or mutual connection Out of these five varieties, भाग्य is at once, distinct by its having only one actor All other forms presuppose dialogue, while भाग्य is essentially based on monologue and to obviate the difficulty of its being rendered monotonous by having no उक्तिप्रत्युक्ति, the ingenious method of आकाशभाषित is adopted This makes the performance lively and audience interested Thus, this essentially monologous form combines the elements of dialogue into its very structure, without which it would be reduced to the state of १ वृत्त्यप्रकार This monologous nature of भाग्य, combined with the fact that it was allowed only one act, shows its primitive nature वीथी is a mere variant of भाग्य with which it has many features in common Both have one act भाग्य has erotic रस, so has वीथी लास्याङ्ग are allowed in both the cases भाग्य was *par excellence* a hataerac drama There are indications that वीथी, too, had such a nature RS allows for वीथी, गानान्या or परकीया heroine, but no वृत्ता So too, केवल allowed all heroes even अयन, though संतुष्ट does not want an अयन hero This may suggest that वीथी, as it distinguished itself from भाग्य,

assumed a nobler role, discarding the coarser nature of नाग. Another point in which वीदी differed from नाग, as it developed, is the fact that theory allows in it, one or two characters. KS well points out that in the case of its having one character, speeches in the air may be resorted to, and in the case of two characters, the story may be carried on by questions-and-answers. Thus the nature of वीदी, as described in our extant dramaturgical works is transparent enough to show how it has developed from a type like नाग. Take out two characters and उत्सादि heroes and you have नाग and add to नाग these two features and you have वीदी.

Then the art takes a step further. People became familiar with forms of drama, having more characters than one. Artists could see that this gave richness and variety to the drama, and they soon adopted this feature. It was at such a time that नाग gave rise to प्रहसन and वीदी to अह. The coarser side of नाग, stressing the humorous side of the plot and subordinating यद्धार, gave rise to प्रहसन² while वीदी, stressing the tragic side

2. प्रहसन्स have been distinguished as हृद and मर्द and though, in the main they conform to the rules of our dramaturgy, the extant मर्द types present some intrinsic features which are never seen in other extant dramas or in our theory. We have already noted that the मर्द type shows a queer peculiarity about the entrances of the characters. It seems that a character entered in three different manners. Sometimes, a character before it actually entered the stage was announced in one of

of life created अङ्ग These changed their श्रुति as it suited their subject-matter व्यायोग differed from these types only in one point that it should have fight etc, in the plot

It must be noted that अङ्ग, प्रहसन, and व्यायोग can have any number of characters and this feature being a definite advance on भाग and वीथी, prepared the ground for further development of the drama With many actors to play the role of various characters in a plot, it was easy to extend the action from one act to many acts Thus

two verses : Sometimes, without any indication in the conversation between characters already present on the stage, a character 'would be introduced by the stage-direction - प्रविश्य - in spite of there being no haste or emergency for such a procedure Sometimes again, a character already present on the stage would call aloud another character who is not supposed to be in the vicinity, as in अटक्केन All these three ways are unusual They presuppose an open air theatre such as a temple court-yard, without almost any stage setting Such a feature of entrances is actually present to day in our popular rustic spectacles like मण्ड in Gujarat It, therefore, to my mind, refers to a lower development of the dramatic technique This trait, combined with the fact that this type of प्रहसन, caters for the coarser taste of the low class people, may suggest that this सर्वांग type may have been earlier to evolve than the शुद्ध type

- 3 It will be seen that the period of one act dramas had no need of a word for 'act' अङ्क at that time designated a particular type of drama, but later on when this type अङ्क fell into disuse and when complicated dramas developed, it came to mean an act

arose more types, showing a plot extending over many days and involving many characters, thus necessitating more acts. तिन, ईहाना and सनवहार arose at such a period. ईहाना is a direct development of बाना. NS has a general note that whatever heroes, वीर and रस are in बाना, they should be present in ईहाना too, only that here the union with the heroine should be effected. Thus ईहाना with its four acts, is an elaboration of बाना⁴, which has only one act. Of course there is some distinction in plot between these two. तिन too, is a variant of बाना. Both तिन and ईहाना should have haughty रस. Heroes are many in बाना. बाना represents scenes of mild fights, while तिन has terrible fights and disorders of every sort. सनवहार also is akin to बाना and तिन. It culminates in haughty रस, having cyclonic disturbances etc., but it also shows the relieving feature in the form of गुहागुहा which should form a thread of the plot. Elaborate instructions about plot-arrangement (e.g. three different threads in three sections yielding in all nine threads) show that out of these eight varieties, this form of drama-सनवहार – was the most complicated one. सनवहार with 12 heroes, 3 कपट, 3 विद्वत्, 3 दत्त, and with its duration of 18 नाटिका, had reached a point of development which soon led to the standard types – नाटक and प्रकरण.

It may be argued that प्रहसन may have been

4. That KS and SD allow even one act to ईहाना clearly shows its nearness to बाना.

the first type to evolve and भाग might have been developed from it by the process of condensation, for both these types show the following features

भाग	प्रहसन
(1) one actor	(1) many actors
(2) अकाशमणित	(2) no अकाशमणित
(3) one act	(3) two acts

Thus either प्रहसन may be taken as an elaboration of the original भाग or भाग may be taken as a condensation of प्रहसन. For, natural growth takes place both ways (1) towards a greater simplicity by analysis or (2) towards a greater complexity by synthesis i.e. by additions, reduplications, joining various threads etc.

But it is enough to point out that condensation of many actors into one is neither more artistic nor more convenient nor more natural and भाग by this feature alone is fully entitled to be taken as the first type to evolve. It is, however, possible that two distinct kinds of spectacles one embodying monologue and the other dialogue might have run parallel in the course of evolution, monologue having stopped at भाग and वीदी, while the dialogue developed into the higher types. But against this militate the number of acts, low theme of the subject-matter etc., in a प्रहसन. ऋग्वेद shows both monologue and dialogue, but from the dramaturgical development as seen in our dramaturgical books, it is safer to presume that while both these forms of representation

were known to the society, monologous form was the first to be resorted to as a regular dramatic form, from which other forms developed as shown above. At any rate, I suggest that we take *अट्ट* as our first dramatic evolve as a working basis and at the end of this volume, we shall see how this working basis stands.

It is at least clear that *नाटक* and *प्रकरा* presuppose these types and must have developed from them. *ईशान्य* and *दिन* stop at four acts. *नाटक* and *प्रकरण* with more elaborate setting, would require more acts and are allowed five to ten acts. Explicit instructions that a *प्रकरा* should have no *उदान* hero, no divine element, no kingly grandeur, but should have all the *बादशह*s, having *राज*, *विट*, also more of *बेशब्री* and less of *कुम्हारो*, show that this type preserves the coarser and more popular side of life, as represented in *भाग*, *प्रहसन* etc. Of course, as it was a full-fledged type, having the sanction of critics, and theorists, it had an alternative of having *कुम्हार* as a heroine and a *बादशह* etc., as a hero. But the very sanction that it can have a *सानाम्ना* as a heroine, and the clear mention in *NS* that it must have more of *बेशब्री*, leave no doubt whatsoever about its coarser nature. *नाटक*, on the other hand, was the literary drama *par excellence*. It combined and sublimated the elements seen in *ब्यानाग*, *अट्ट*, *दिन*, *ईशान्य* and *सनमहार* and yet added an individuality of its own. It can have *कुम्हार*, *यहार* or *वीर* as a predominant *राज*. Its plot must be renewed, which would make the

hero a noble character NS notes that it may depict the life-incidents of a king or it may have a divine hero and it should have grandeur, luxury and prosperity of every kind DR goes further into details and requires the hero to be full of noble qualities, noble and calm, powerful, desirous of fame, highly energetic, preserver of वेदs, and of a famous descent All this shows that नाटक was the drama of the upper classes of the society, that it was the ideal perfection to which this class of literary and artistic presentation could attain, that it was amongst plays what a महाकाव्य was amongst poems

Thus a common thread runs through all these types and a serial evolution of नाटक and प्रकरण from the earlier types is indicated But if this thesis is correct, the statement—नाटकप्रकरणद्वयम् etc., — seen in भगवद्गुणम् would directly militate against it, for it clearly states that other types have sprung from नाटक and प्रकरण But this should not hamper us Indian mind has always been slow to recognise historical evolution and when once नाटक and प्रकरण became fixed types of full-fledged dramas, it became quite natural for an ordinary reviewer to suppose that the lesser types had sprung from them That नाटक was accepted as the drama proper is seen in its treatment in all the text-books of Sanskrit Dramaturgy They invariably start with नाटक, describe all the details necessary for a नाटक and then merely give the points of distinctions in which other types differ from it other points

remaining common This practice of treating नाटक as the drama proper and other types as its variants, is as old as NS It would be seen that the theorists, for the sake of brevity and convenience, would resort to such a method it would be *far more convenient to describe the full-fledged type first and then to note down the differences in the case of other types, than the other way* This practice, adopted by all, would lend colour to the belief that the other types had sprung from नाटक This would thus explain the reference in भगवद्-सुक्ताम्

Moreover, as the fully fledged types of नाटक and प्रकरण came to be fully grasped and gained in popularity, new dramatists would attempt to compose more and more plays of these types, the composition of new plays of the lower types would cease to be attractive, the older ones (of the lower types) already there in the literature would also gradually lose in popularity and only the best or the most widely known amongst them would be preserved This will explain the fact that we do not get very early specimens of one-act plays, which I have assumed to be the earliest bases of the later developed types Thus it is that we do not possess earlier specimens of नाग, प्रहसन, वीदी etc Of course, we can never be positive in the matter, for we know too little of the plays of the lower types that might have once existed And yet there is some evidence to show

a wider prevalence of these one-act plays in the earlier days. In Appendix I, I have given a list of the dramas as quoted by our extant dramaturgical works. But even here there is a handicap. The dramaturgical texts from which we get these data, date from the 10th century downwards, for, the earliest amongst these are DR and Abh. However, these lists will give some idea of the extent to which these different types had developed.

Moreover we have seen that in earlier times the common term for drama was नाट्य and when नाट्य was separating itself from the नृत्य-type, no new terminology must have been created all at once. We shall see further that most of the eight types of रूप (and even प्रकरण) are traceable to some vulgar नृत्य or नृत्य type and as these types went on transforming themselves into नाट्य types, the new types were also designated by the older terms (cf भाग and its variants)⁵ and it was only after the नाट्य types had fully developed into प्रकरण and नाटक that an attempt to give them a dramatic terminology must have been made. Till then, all that was dramatic was either नाट्य or नाटक प्रकरण, too,

- 5 Out of the terms designating the five one-act plays, at least three ईर्ष्या, प्रहसन and भाषा most probably, existed earlier than the time of the evolution of our first dramatic type भाषा as a form of more वृत्त is known to SR. प्रहसन and ईर्ष्या as नाट्यवाक्य are known to NS. This means that the sense of these terms have changed, elementary idea denoted by the terms remaining as the predominant feature of the later dramatic types designated by them.

seems to have been used in a generic sense. Later on, they saw the full-fledged type of नाटक and relegated all other types to the subordinate class. This seems to be the reason of the rather loose terminology about the types of drama in earlier times *

- 6 One point of distinction may be noted with regard to these types. Just as there were different रूपाः prescribed for different types so also the subject-matter varied according to the different types. An analysis shows that out of the five one-act dramas मय्य प्रहसन and वीर्य should have imaginary plots and ~~क~~ should have renowned plot but it is allowed an imaginary one on occasions. ~~मय्य~~ has renowned plot ईदमन्त समस्त and ~~द्वि~~ which are the developments of ~~मय्य~~ have renowned plots. This may suggest that our drama was secular and resorted to myths history and divine legends as it developed but of this later. That different रूपाः were prescribed for different types will be seen from the following also (Abh II P 450-I) —

इदमिह नामास्य—य एते उत्पट्टिकादयो रूपकमेवा ते तावदेकस्या एव,
यद्यपि नाटकादयोऽप्येवमेव । तथाहि सर्वरसनागमनामपि नाटके प्रकरणे
च धनार्थादिवीर एव प्रधान परमार्थन सर्वेषु नाटकमेवेषु वीरत्वानुगम-
दर्शनम् । समवधार तु यद्यपि हि शृङ्गारादित्यनुक्तं तथापि वीर एव
प्रधानं रीति वा, द्विभ्यानागमयारप्तेवम् । ईदमन्तोऽपि रौद्रप्राधान्यमेव,
नाटिका तु शृङ्गार एव प्रधानम् । एव तावद् वीररीतिशृङ्गारा यथास्व
[किं] पुनर्येवमगमनाभूत्त्वेन वर्तमाना एतेषु प्रयोगेषु शान्तवीरमन्तरसो तु

चरमपुमर्थयोगात्तत्र च तर्पस्य नाधिकारोऽपि कम्यचिदपधिमज्जन्मनोऽ-
धिकारात्नाटके यद्यपि तत्फलप्रधानतया प्राधान्यमवलम्बेयाता तथापि नासौ
प्रचुरप्रयोग इति तथे। पुष्पार्थप्रमरप्राणितयारपि वीगदिरसान्तराध्या-
वापनाप्रस्थापनम् । एन तान्त्पुमर्थगिययो रूपकरसविषय एन परमार्थे,
तथापि त्वितितृत्तवैतत्यादसान्तरप्रयोगोऽपि तदङ्गतया तत्र भवति । एव
तत्प्रधानचेष्टायोगादुत्तिवैचित्र्यमलोचितमेव । उत्सृष्टिकाङ्क्षप्रहसनभागास्तु
कृष्णहास्यगिस्मयप्रधानत्वाद् रञ्जरमप्रधाना, तत एवात्र स्त्रीबालमूर्खा-
दिरचिरारी ।

CHAPTER V
DERIVATIVE TYPES



CHAPTER V DERIVATIVE TYPES

I consider the following types as derivative types i.e. types that are later than and derived from the full-fledged नाटक and प्रहसन. There is some evidence to corroborate this view and I shall consider the same at the end of this section. Let us first see the traits of these types as recognised in theory

1 नाटी or नाटिका

NS (XVIII, 106-168). A mixture of the plot of नाटक and प्रहसन causes what is called नाटी. It must have many females, four acts, graceful histrionics well-arranged अङ्ग, profuse song, dance and music and erotic enjoyment. A king may act there: it should represent anger, conciliation and दम्न. It must have नाटक, देवी and परिजन.

Abh. (NS G O S vol II P. 435ff)

By well-arranged अङ्ग अभिनव understands the अङ्ग of कैशिकी. अभिनव has some discussion about the heroine in नाटिका. According to him रत्नचन्द्रा should refer to the younger heroine and रत्नचन्द्रा should refer to the देवी. Following *रत्नचन्द्रा* will be found useful (P 435-36)

ननु यस्या कोशे भवति सा न कविद्वयव्यापकम् ननु देवी नाटक-
देव देव्यानां नाटिका तथा मिलितनाटिका रविवर-इत्येते परिकल्पने परिजन-
समृद्धिर्भवति । एतदुपग्रहान सर्वं तत्रैवम् । तत्रैका नाटिका नाटिकाया
भवति । यद्यदेवं नाटिकेति मग्नशुभारिणे भट्टोल्लिख्ये । यथाशुभ-
स्वपुनमेवैवमिति मग्नशुभारिणे व्यावर्त्ये । तथा हि देवी कन्या च न्यायान्या-

तामेदेन चतुर्धा, कन्या तन्न पुरस्त्रीतकमेदेन द्विवेति । घण्टकाद्यस्तु
आहु - नायको उपतेरित्यनाम्नाय नाटकादावुपजीवित न तु प्रत्यानतरमपि तद्भेद-
द्वयादन्वेऽऽशङ्कितं षोडशमेऽ इति । नायको उपतिरिति ये प्रमा पठन्ति
तेर्धनेत्य याहृत्यैकतायथा तूभयस्य कार्यम् । अन्ये प्रथमनार्यार्थे पृथगेव च
वाक्य योजयन्ति प्रकरणभेदात्प्रकरणलक्षणादान् उतपाद्य वस्तु नाटकलक्षणाशाच
नृपतिर्नायक स्थिते यत्नेत्यभिप्राये नाटिकेवभूतेति ।

DR (3, 46 52) Plot should be taken from प्रकरण
and hero a king, from नाटक 3, 48 suggests that
it may have even 1, 2, 3 or 4 acts देवी should
be the elder queen, born of a king, serene and
मानिनी, while the heroine should be मुग्धा, दिव्या and
very beautiful Heroine may remain in the vic-
inity of the king, by her connection with the har-
em, while the hero may remain apprehensive thr-
ough the fear of the queen

It should have the four elements of कैशिकी in
respect of the four acts

ND (P 120-122) Out of the two heroines,
queen and the कन्या, each one or both may be ren-
owned or otherwise, thus yielding four types of
नाटिका It is noted here that the plot in a नाटिका
is sparse

BP (P 243) Hero should be renowned and
धीरललित रस erotic, इति कैशिकी मधि except अमर्श It
should have no विट, but विदूर may figure there

Examples BP प्रियदर्शिका SD विद्वत्शालभञ्जिका RS
मालविनाग्निमित्र

2 प्रकरणं or प्रकरणिका

ND (P 122) recognises this type calling it a
variation of नाटिका wherein the hero should be taken

from प्रकण and the heroine should belong to the hero's class. It is noted that नाटिका and प्रकणिका both concern themselves with erotic enjoyments, but while the former treats of the royal love, the latter depicts the love of merchants etc.

SD follows ND

MMC notes this but has nothing special

3 नाटक or चोटक

BP (P 238, 4-14) This is a variety of नाटक. According to हर्ष, नाटक with a contact between divine and human elements and with acts void of विद्वत्, becomes लटक. But others do not accept this view. According to these others, it may have 9, 8, 7, or 5 acts and a mixture of divine and human

SD (VI 273) adds that it must have विद्वत् in each act

Examples BP मेनकानन्द-9 acts, मदरेखा 8-acts, स्तम्भ-परम्पकम्-7 acts (both these are void of विद्वत्), विक्रमोर्वशीयम्-5 acts

4 मट्टक

BP (P 269) It is a variety of नाटक based on नृत्य. इति कैशिकी and मारुती रस no terrible रस. No लवि. It should be full of शौरसेनी, महाराष्ट्री. According to some the king should not speak in Prakrit, others prescribe मागधी or शौरसेनी for him.

It should have, in place of अङ्क, four parts with curtain being dropped on account of the impossibility of छान्न स्वप्न, आग्नि etc.

ND (P 213) notes that it should have only one language, not a mixture of Sanskrit and Prakrit. It should not have विष्कम्भक or प्रवेशक.

SD (VI, 276) It should have Prakrit only and mostly अद्भुत रस. अद्भुत should be called जगन्निवास.

N B BP calls it नृत्यमेदात्मक and thus treats it as a नृत्यप्रकार.

Remarks

That नाटिका and प्रकरणिका should be taken as the derivative types is self-evident from their very names. Both are derivative names. Moreover, though नाटिका, known to NS as नाटी, seems to have been recognised rather early, its dependence on नाटक, is clear from its plot. प्रकरणिका seems to have enjoyed quite a temporary existence, there being found almost no example of the type. And the very fact that it has been recognised by such a late work as ND and by no other earlier work, goes to prove that it was a futile attempt on the part of the later theorists to create a new type, perhaps on the analogy of नाटिका.

सौन्दर्य, as it is recognised by दृष्ट, is rather early and yet its derivative character is clear. As a matter of fact there is very little distinguishing element about it.

सङ्ग, on the other hand, may not have been a derivative type, in spite of BP's mention that it is a variety of नाटक. BP itself, later on calls it a नृत्यप्रकार. It must have been a popular spectacle, as its loose technique shows. That there were no regular acts

but a drop-curtain was required, shows an irregular and therefore unsettled nature of this type. As a matter of fact, drop-curtain, in earlier Sanskrit Literature, is not suggested anywhere. Moreover, the very name of the type is Prakrit and the preponderance of Prakrit languages indicates a popular and perhaps a more primitive type than नाटिका. The differences of opinion with regard to the language to be used in this type are themselves enough to prove its unsettled character.

IRREGULAR TYPES

Keith in his *Sanskrit Drama* enumerates some types of Drama, which he calls irregular. Type represented by the महानाटक is distinct and is fully discussed by Keith and De. Allegorical dramas like प्रबोधनोदय and others form another group and though they have existed from early times, theory has not recognised them separately. For all these the student is referred, to Keith's book. There are, however, one or two points which I shall like to touch upon here.

Was there a dramatic type called इमस्क ? Compare the following verse seen in the description of the preface of a drama named नवग्रहचरितम् by चन्द्रायाम in the Descriptive Cat of San Mss Tanjore, vol VIII, P 3693

प्रहसनइमस्कनाटकमहाकाव्यद्विमञ्जरीभागान् ।

देवीनाटकलिपि कृतवान्यथान्यमिष्टदातृचम्पू ॥

This verse places इमस्क, with प्रहसन and others

There is however a Ms of a drama called डमरूक by घनश्याम described in the Descriptive Cat of the San Mss, in the Govt Oriental Library, Madras, Vol XXI—kavyas, No 12517, which seems to be a type distinct from all other types hitherto known. It is described therein as a peculiar dramatic work. Instead of acts it has ten अलंकार into which it is divided. They are named as राजानुराग, कलिदूषण, सुकविमजीवन, सुकविसत्तापन, अत्रोपाहार, शास्त्रिकभजन, पण्डितसर्वस्व, जातिसतर्जन, प्रभुरर्जन, अरण्यनन्द. But as far as this particular work is concerned it is needless to suppose that it was actually recognised as a particular type in theory. It seems to have been an attempt on the part of घनश्याम to create a new type without any backing of theory. That घनश्याम possessed this love of experimentation is seen from another of his work नमोदरचरित which too has been described as a dramatic type.

There is also one other drama which seems to have been irregular. A drama named यवातिदेवयानीचरित by an unknown author is described in the same Cat of Madras, Vol XXI. It is not divided into acts etc. There is no regular प्रस्तावना, and yet in what appears like a प्रस्तावना, क्षेत्रधार, instead of a सूत्रधार enters. There is १ भरतवाक्य also.

But these seem to be stray efforts by individual writers at innovations. They are, however, not recognised in theory, as all these poets are very late in date.

CHAPTER VI
N R T Y A-TYPES (*Upaṭi ṭpakas*)

CHAPTER VI

NRTYA-TYPES (UPARUPAKAS)

Species of Nrtya-Type—general

NS does not mention any उपरूपक but treats of नाटी which is the same as नाटिका of the later theorists, and we have seen that it is a derivative type. But Keith says (*Sanskrit Drama*, P. 349) "Needless to say, though omitted in the नाट्यशास्त्र quotations are found ascribing to Bharata the doctrine, though he mentions in them but fifteen with several variations of name". He, in this connection refers to Hall, DR P 6. It is true that some terms, which in later works, did designate certain उपरूपक are seen in NS, but this mention of them is very incidental and often vague, affording us no clue as to their real nature.

AP (अध्याय 328) enumerates the following seventeen varieties, without calling them उपरूपक and without defining or discussing them.

सोटक, नाटिका, मद्रक, शिष्यक, कर्ण, दुर्भट्टिका, प्रस्थान, माणिक्य, माणी, नाट्यी, हरीशक, काव्य, श्रीगदिनम्, नाट्यराजक, रामक, उडोप्यक and प्रेक्षण.

DR (avaloka) mentions the following seven incidentally the following verse which is quoted in this connection may have been an old verse

होम्वी श्रीगदित भाग

भागीप्रस्थानरामक ।

काव्य च सप्त शब्दस्य

नेदा - सुम्भटपि भागवत् ॥

Abh, incidentally, mentions the following nine (P 183)

डोम्बिका, भाण, प्रस्थानम्, विदग्ग भाणिका, प्ररेणम्, रामाक्रीडम्, हरीशचन्द्रम्, and रासकम्

Abh does not call them by the name उपरूपक and it seems that he did not take them as such. The point is discussed further on by us

DR, PR, RS and MMC do not note उपरूपक as such

KS adds धीमदित and गोष्ठी to the list of Abh

SP mentions fourteen and defines them but all these are treated by BP

BP (P 255) has these twenty

तेटक, नाटिका, गोष्ठी, सलाप, शिल्पक, डोम्बी, धीमदितम्, भाणी, प्रस्थान, काव्य, प्रेक्षणक, सट्टकम्, नाट्यरासकम्, रासक (रासक), उल्लोप्यक, हरीश, दुर्मलिका, मल्लिका, कल्पवल्ली, पारिजातक

But on P 256 ff, are defined these types individually where सट्टक is omitted (it is later treated as an additional variety) and भाण is added, and भाणी of the above list, is included under भाणिका. Further on at P 265-66 under the heading रासकम् it has twelve verses which describe the following types, almost in identical wordings as Abh

प्रस्थान, verses 1-2 and 7, काव्य 3-4, डोम्बिका 5, भाण 6 शिल्पक 8, भाणिका 9, रामाक्रीड 10, and रासक 11-12

ND (P. 213) has fourteen

सट्टक, धीमदितम्, दुर्मलिका, प्रस्थान, गोष्ठी, हरीशचन्द्र, नर्तनक, प्रेक्षणक, रासक, नाट्यरासक, काव्य, भाण or भाणक, भाणिका

SD has eighteen

नाटिका, त्रोटक, गोष्ठी, मटक, नाट्यशास्त्रक प्रस्थानक, उल्लास, काव्य, प्रेयसकम्, रासकम्, सशयकम्, श्रीगदितम्, शिल्पकम्, विलासिका or विनायिका (according to others it is included under दुर्मल्लिका, so विश्वनाथ notes), दुर्मल्लिका, प्रकरणिका, हजरीश and भागिका

Remarks

1. The above will show that the lengthiest list is given in BP. But on an analysis of all the views, we get some more types recognised at one time or the other वर्ण (AP), दुर्मल्लिका (ND), which, however, may be the same as दुर्मल्लिका of BP, नर्तनक (ND), विलासिका (SD), शिल्पक, रामाङ्गीत and प्रेरण (Abh) are the additional varieties. This will bring the number to $20+5=25$. Moreover, प्रकरणिका which has been taken as an उपरूपक by SD, is taken by others as an offshoot of प्रकरण. So also, नाटिका and त्रोटक may be taken as the derivative types, as suggested by us.

2. The peculiar situation, given rise to by the non-mention in Bharata of the उपरूपक, has been thus explained away by Mr K S Ramaswami Sastri in his Introduction to BP (p 51)

“From what has been said before and from certain statements contained in the present नाट्यशास्त्र it seems to be probable that केशव and his followers who made the नाट्यवेद easily accessible to the dramatists by their works, had invented the उपरूपक whose number differs with each author's definition of तटक, one of the उपरूपक, quoted by

शारदातनय is another proof of the existence of the उपरूपक before the time of हर्ष. The commentary of अभिनवगुप्त also on the last portion of the 4th Chapter of the नाट्यशास्त्र where some references from कोहल to the उपरूपक are made, supports¹ the contention that कोहल may be the inventor of these उपरूपक हेमचन्द्र and रामचन्द्र support the same view in their works"

It will be my purpose to show later on that the उपरूपक, as known to SD, represent a gradual growth which can be traced even to-day and that therefore no one person can be called the inventor of these types. It should be remembered that नाट्य was considered distinct from नृत्य and that our रूपक were based on नाट्य, while the उपरूपक were based on नृत्य. As NS had no occasion to discuss and define the types based on नृत्य naturally we do not find any such statement therein. So, too, DR and Abh had no occasion to speak of them. It is true that हेमचन्द्र in the 12th century counts but 11 उपरूपक, while BP has as many as twenty. But it would be wrong to argue from this that these nine additional varieties came into existence in the period between KS and BP. There are indications in BP itself that शारदातनय followed earlier

- 1 I do not know on what grounds Mr. Sastri makes this statement. It is true that Abh mentions some उपरूपक and we have duly noted them. But nowhere does Abh note that he was quoting the verses in question from कोहल. It is however possible that Abh quoted these verses from some older source but there is no indication whatsoever to know that source definitely.

works and traditions and it should be remembered that AP knew seventeen varieties of so called उपरूपक. It seems highly plausible that rhythmic dance while it was incorporating the histrionic art in it, was, at the same time, gradually developing these उपरूपक and it may be that केशव had for the first time arranged and defined them. And, all the evidence cited by Mr Sastri goes to connect केशव's name with the rise of the उपरूपक but not with their invention. KS (P 325) after treating the रूपक twelve in number, has a general note to the effect that 'and others' in the कश्चि refers to लोटक and others, which have been defined by केशव and others. As against this KS I self has a note at the end of that section that the details about the गेयरूपक or उपरूपक should be learnt from ब्रह्मवर्त etc ब्रह्मवर्तकेलाहलदिशास्त्रेभ्योऽङ्गमन्त्रय — which clearly shows that KS connected मत्त's name with these types.

3 Here I should point out that these varieties known to the different writers, though bearing the same names, had not been simultaneously and uniformly developed. Thus the varieties known to Abh, for instance, were very primitive when compared to the same varieties as described by BP and SD and it will be wrong to designate all of these as उपरूपक. But as I hope to clear this point later on, I shall not enter into details just now.

4 The word उपरूपक should naturally have

come into vogue, after the acceptance of the word रूपक by the dramaturgists. We have seen that though रूप is seen in NS, रूपक seems to have come into general prevalence only after DR. The word उपरूपक is still later. The types usually considered as उपरूपक were earlier known as नृत्यमेदस only. DR, does not know the word उपरूपक. So also KS, ND, and BP, do not know it. Both KS and ND use the word रूपक for these additional varieties, KS calling them गेयरूपक and ND describing them by अन्यानि रूपकाणि. It is in SD that we meet with a definite usage of the word उपरूपक. ND closes with this remark

एतानि च स्वरूपमात्ररञ्जनानिमित्तत्वाद्दृष्टैरनभिहितत्वाच्च वृत्तादेव कीर्तितानि ।

This means that they were still in the process of being recognised as dramatic types, for as the types of नृत्य they were recognised earlier.

Out of the seven forms defined by Abh, some are found in the list of these नृत्यप्रकार as given by BP and others. But Abh did not consider them as उपरूपक. They are more like mere dances. Abh has a note,

एते प्रबन्धा नृत्तात्मका न नाट्यात्मका नाटकादिविलक्षणा ।

which shows that they had no element of drama and that they were based on नृत्त (of the 2nd variety as shown before), which according to later tradition would refer to नृत्य.

Species of Nrtya-types—individual

1 भाग

Abh (P. 183) In this नर्तकी gives the description of वृत्ति, रुद्र etc., with terrible movements of limbs. He classifies नाटक as उद्धत and मन्त्रि as उद्धतमन्त्रि.

BP (P. 268ff) There are two distinct principles of divisions recognised here, according to which नाग has nine different varieties. It is रुद्र when a रुद्र (i. e. Sanskrit) language is used, मन्त्रि when two languages (Sanskrit and Prakrit) are used and चित्र when many languages are used. There are other three varieties. It is उद्धत when the plot is terrible, रुद्रि when the plot is charming and रुद्रिउद्धत when the plot shows elements of both.

Plot There may be descriptions and praises of इरे, इर, मवानी, रुद्र and प्रनयविन. It must have terrible action. It must have no females, while it must be descriptive. Also it may have praises of kings in गण्य, unfolding their virtues etc. It must be full of music, dialogue (सहेक्ति) and decorated by noble (scenes).

Whatever action is difficult and involves skill should be woven in a नाग.

Music A रुद्र नाग is punctuated by seven विधान, each विधान showing a varying programme of music as under

Frist	विश्राम	has	वर्ण, मत्तपाली, भग्नताल मात्रा
Second	,,	,,	भग्नतालगाथा, द्विपथक, वसन्त
Third	,,	,,	विषमच्छिन्नमात्रा, भग्नताल, मागधी, रथ्या
Fourth	,,	,,	द्विपथक, रथ्या, and वसन्त
Fifth	,,	,,	रथ्या, भग्नताल, मार्गनिका, द्विपथ, विषम

Here is a note that the भाण called नन्दिमाली should be included under this type, as those who consider it as a distinct type, know not भरत's view And, then, नन्दिमाली is described as follows

(1) The plot is recited or acted with reference to an आकाशगुरुष्व, using the word भाव (भावाप्रयोगवान्) to be applied to noble persons (2) It consists mostly of terrible action (3) Sometimes it has descriptions excluding females (4) It should be full of गद्य and other ways of रत्नस्तुति, (5) and accompanied with good music and (6) noble speech (7) It may have praises of ब्रह्मा, इन्द्र, स्कन्द, and other gods

There is a general note that whatever has been said with regard to acts, रथिस etc , with reference to भाण of the रूपक type holds good in this case too

In the Introduction to BP it is noted that the first set of verses (i e those that do not apply to the नन्दिमाली type) are also seen in SP SP also recognises नन्दिमाली and includes it under this type But the present NS contains no reference to नन्दिमाली

ND (P 215), too, has the same six types of भाण, on the same two principles and his भाण or भाण्य contains nothing new

Remarks

It will be noted that the नन्दिनाली type as described in BP, differs from the ordinary type of उपरूपक भाग only in one respect, the former has भावप्रतिभा and acts etc., while the latter shows the absence of both these elements

2. भाषिका

BP (P 262) Plot भाग, having mostly हरिचरित for its subject-matter, with accepted metres in गायक, वीर, मन्त्रा etc., becomes by graceful gestures, भाषिका There may be nine or ten different threads, but the plot must be sparse, full of विट, पीडनदं and विद्वत्, and excitement should be created in the audience by various turns of speech.

रस mainly erotic Heroine रुद्रानेयधनप्रिया सधि. void of गर्म and विनय रति पावनी

Music and dance ten लक्ष्मण are in place as in भाग It should have दिव्यचरित, should have graceful acting, वृत्त punctuated by ताल, at times रथा etc., and should be void of अर्धोद्गमननिवरणपदनवमनननपाडी, विधान and उत्तान It should be performed by females Of course, रस and ताल may be adopted at proper places

Example बीजावली

ND (P 215) recognises this type but has nothing distinct

SD (VI, 305 ff) नर मुच and निर्वेदा इति, कैशिकी and भावनी Act 1 Heroine noble Hero मः SD requires the following seven अङ्ग here उपन्यास, विन्यास,

विबोध, साध्वस, समर्पण, निरुत्ति and सहार, which are defined as under when कार्य is incidentally described it is उपन्यास, when gloomy speech is uttered it is विन्यास, when doubt is removed it is विबोध, when there is boasting it is साध्वस, again समर्पण constitutes in taunting through anger, beginning of निदर्शन is निरुत्ति and actual achievement of fruit is सहार

Example कामदत्ता

Abh, (I P 183) calling भाणिका as उद्धतमयुग describes it thus [In भाणिका, there is amusement due to play with children, नियुद्ध, lions or pigs or playing with banner etc

Remarks

As far as BP's description is concerned if any one wants to see two distinct types described under the caption of भाणिका, as the editor justly does he shall have to distinguish between भाणिका and भाणी, former being based on वृत्त etc, and the latter being a form of उपरूपक having सधि, अह्न etc This भाणी seems to be the same as डोम्नी of BP and भाणिका of SD Compare their details

3 डोम्नी or डोम्निका

Abh (I P 183) notes a type called डोम्निका

छन्नानुरागगर्भाभिहित्तिभिर्यत्र भूपत ।

आवर्ज्यते मन सा तु मयुणा डोम्निका मता ॥

BP (P 257) Act 1 वृत्ति वैशिष्टी and भारती २५ Heroic and Erotic Heroine अज्ञानेयम् सन्देशस्तु and पक्षयधिरा

Example: कनकदास.

Editor of BP says. "This दोम्बी is known according to some as मणिक्छ and the same fact has been stated here in the line दोम्बेय मणिक्छेदानकमिक्छ विद्वत्तय followed that view and described this kind of drama as मणिक्छ with the same description as found here and with the same कनकदास as an example. The definition of मणिक्छ as given by शास्त्रदानय and मोत्र is quite different from that of विद्वत्तय "

Remarks on 1, 2 and 3

Bearing in mind the descriptions of भाग, मणिक्छ, मणि and दोम्बी as given in BP, one can see that मणिक्छ differs from भाग in the following points

(1) It is mild, (2) It has mostly हरिचरित, with nine or ten threads, (3) It has no विधान, उपास and अभेदंशह etc (4) It should be performed by females

भाग and दोम्बी are almost identical Also it would appear that SD has no counterpart for BP's भाग, while it describes मणिक्छ, which, however, has similarity with BP's मणिक्छ, but is wholly identical with BP's दोम्बी Abb's दोम्बिक्छ and मणिक्छ are, again distinct

मणिक्छ as defined by BP, though having a preponderance of dance-elements, contains enough elements to transfer itself into मणिक्छ of SD. Thus there seems to be running a common thread through मणिक्छ of SD and दोम्बी of BP (which, too, is called मणिक्छ or मणिक्छ) yielding sufficient data for

inferring a serial evolution, डोम्बी or डोम्बिका of Abh representing the earliest stage and डोम्बी of BP or भाणिका of SD the last stage of the same form of entertainment while भाणिका of BP is a variety, probably more primitive and representing the transitional stage from डोम्बिका of Abh, (Abh's भाणिका is an earlier form of BP's भाणिका) to भाणिका of SD. And this भाणिका itself has a counter-part in भाण-उपरूपक, which seems to have enjoyed a temporary existence as an independent variety, as it emphasises the उद्भूत acting. But in भाणिका and भाणी of BP, again, there are sufficient elements (e.g. 9 or 10 threads, heroes विद्, पीडमर्द etc.) to develop themselves into भाण रूपक. भाण रूपक seems, therefore, to be the definite ultimate dramatic form to which डोम्बिका, भाणिका, भाणी, डोम्बी, भाण उपरूपक (all of which are either नृत्य or नृत्य types, with the possible exception of भाणिका of SD and डोम्बी of BP), passed on imperceptibly. आकाशमणित, which is a very important element of the भाण रूपक, though not seen in any of these forms, is recognised by BP in the case of the नन्दिमाली type of भाण.

4 रामक.

BP (P. 265 ff) This section of BP is hopeless for its textual accuracy. Under the head of रामक, this section defines, in identical verses which have been quoted by Abh at P. 183, eight forms of dances, the last of them being रामक. It is thus defined here:

माडलेन तु यद्भूतं तदा (१ । ह्रीं) गरुडिनि स्मृतम् ।
एवमस्मिन्नेना ह्याद्रोपनीया यम हृदि ॥

अनेकवर्तकीयोगं विन्तुल्लसन्वितम् ।

आवतुषष्टिपुलकसक नम्रगोष्ठम् ॥

Out of these two verses, the first is always quoted as the definition of हस्तक by others (see ND, Abh and elsewhere) and even BP shows the v.l. हस्तक, which may be the correct reading. The second of the above verses is the same as is given by Abh as the definition of गवक, and this seems to be the original definition of रवक.

But BP has another definition of रवक (on P 269, 11 13-19), where it is described thus

(1) Act 1 (2) void of मूयार (3) It must have well-arranged (सुष्ठु) नान्दी (4) It should have five पात्र, (5) three वस्त्र, (6) various languages, (7) कर्तृक and भागीक इति (8) वीर्यवृद्ध, (9) prominent hero, (10) famous heroine, (11) उदात्त भाव and (12) उन्नोत्तर

A third definition of रवक is also seen in BP at P 265, 11 10-13

लज्जा दुःखहंकारौ मुरगं पीत्वा न यत्नः

निर्दग्धमलिकविन्दविहितो युक्तो लव मेदकः ।

विनातं प्रविचित्रैरनुना मेदद्वयानुह

आर्गव इन्मडलमुगल मोडय मना रवक ॥

It should be remarked here that though this verse defines रवक, it is put in this edition under the section of गवकसमक.

One more definition of रवक is seen in BP under गवकसमक, consisting of one verse, which is the one given in ND as the definition of रवक

SD (VI, 288 290) substantially agrees in the second version of BP, by defining रसक as one which should have (1) five पात्रs, (2) मुख and निर्वहण, (3) various languages, (4) भारती, and कैशिकी वृत्तिस, (5) no सूत्रगर, (6) one act, (7) वीर्यज्जस (8) art (कला), (9) शिष्टनान्दी, (10) famous heroine, (11) foolish hero (मुख्य in BP seems to be more in harmony with the nature of रसक, as defined here, than मूर्ख as read here), (12) उदात्त भावs and (13) उत्तरोत्तर

There is a note that some allow प्रतिपुत्र, too
Example मेनकाहितम्

ND (P 214) calls that type as रसक which has 16, 12 or 8 heroines dancing with special postures as पिण्डीगन्धs etc

5 नाट्यरामक

This section, too, as printed in BP is so much confused that I shall quote it *in extenso* and then shall try to determine the exact nature of the type

पाण्डेयद्वन्द्वदशष्टौ वा यस्मिन्मृत्यन्ति नायिका ।
पिण्डीवन्धादिविन्यासे रसक तदुदाहृतम् ॥
पिण्डनाम्नमेतिपिण्डी गुम्फनाच्छूलला भवेत् ।
भेदनाम्भेयको जातो लताजालोपनाहत ॥
एते उतात्मना कार्या नात्यवन्त क्रियाविधौ ।
सुसुमारोद्धनैरङ्गैर्गायिकाभिर्गलक्षणैः ॥
नाट्यम्यावधयो भेदे पिण्डाद्या हृदयजातयः ।
नव भेदा विधीयन्ते श्रुतकार्यैरुपरागिणः ॥
कामिनीभिर्भुवो भर्तुं श्रेष्ठैः यत्र वृत्त्यते ।
रागाद्वन्द्वमागोक्य ग सेवो नाट्यरामक ॥

चर्चरामिति ता प्राहुर्वातालेन तत्र तु ।
 प्रविशेन्ममिनीयुगलं समवयंदिशिभितम् ॥
 बन्धदक्षिणसुवारैरङ्गैस्तन्मरिष्यतम् ।
 तदन्तदेव बागन्त आलीढूनतस्तिथम् ॥
 चोलिभिमिदुत ताल वादक्यना प्रदर्शयेत् ।
 पञ्चधातकसङ्गाद्यजतस्तस्मात्प्रवर्तते ॥
 नृत्तेन विमलेन्वगै चतुर्भिर्भिरिव वा ।
 अन्योन्यादिकसङ्गाहंस्ततालैर्मिथ कृते ॥
 परिक्रम्य च निष्कनेततोऽन्यद्द्वित्रय विरेत् ।
 एककालानु नि सधि प्रवेशो निर्गमस्तयो ॥
 पुष्पावृत्तिप्रयोग तु मात्रातालेन योजयेत् ।
 उभयो पात्रयो पश्चात्पात्राणि प्रविशन्ति हि ॥
 बद्धा पङ्क्ततालेन रथ्यावर्णादिवर्कैः ।
 शुष्कगीतप्रयोगेण ततो गादन्ति गावक्य ॥
 मृताभिर्भयकैर्गुञ्जैर्गानाङ्गप्रदर्शकैः ।
 पात्रैश्चैकत्रसंयुक्त्रे पिण्डीबन्धं तु धारयेत् ॥
 ततो मञ्जमिथ ताल शुष्कवर्गयोगत ।
 मुरजाश्रवाद्यं तु हन्याद्द्विदग्धकैः ॥
 एव नृत्तं क्लृप्तगणो क्षणसार समापयेत् ।
 अनन्तरत्रय चान्यदेवमेव प्रकल्पयेत् ॥
 तत्रापि पूर्ववन्मृतं क्षणतस्तु त्यजन् ॥
 कथयेद्गमकम्यान्ते शुभार्थं वचनकर्मम् ॥

It will be seen that the first of these verses is a description of रसक and the next three verses give the explanations of the technical terms पिण्डीबन्ध etc पिण्डीबन्ध is so called because of the huddling up closely, गुञ्जल is so called by an arrangement of limbs like knitting, भेदक by being arranged in the form of a net.

Then the fifth verse in the above quotation

seems to be the original definition of नाट्यरासक, particularly as ND (P 315) has this very verse alone as the definition of नाट्यरासक. It is that, wherein, females dance out the doings of a king

The remaining verses explain the programme of music and dance to be followed in नाट्य

When it has वर्णताल it is called चर्चरी, wherein two females, clever in समवर्षा etc, may enter embracing one another by their limbs and moving right and left. They retire after some dancing and then enters another pair of females. Their exit and entrance must be simultaneous. This new pair may perform the scattering of flowers by मात्राताल. After this, other characters may enter with प्रणवताल and रम्यादिवर्णस. Then the singers sing with शुष्कगीतयोग. Then पिन्दीबन्धन formed by many पात्रस, by means of लता, मेघक, गुल्मक etc. should be performed. Then there may occur मङ्गल with शुष्कवर्णययोग and मुरजाश्रवाद्य may be beaten with दण्डद्विदण्डक

Thus with such dancing, the first अङ्क would be over. Three such अङ्काः with dancing, as before should be performed, with proper rhythm

From the last line in the above quotation it seems that this musical scheme may be applied to रासक also

Appendix II to BP contains the following additional definition of नाट्यरासक at P, 403

पूर्णनेत्रपद्मनेत्र नान्दी यत्र विधीयते ।
मुक्तादिगधिगमित्र वक्त्रनिर्गुणपुष्टयम् ॥

यत्र पात्राण्ययुग्मानि न कदाचन सूत्रधर ।
 कन्व्योऽपवा नटनटीप्रवेशेनानुत्थकम् ॥
 दिव्य वा मानुष वय मित्र वा वस्तु यत्र च ।
 विप्रलम्भरसप्राय यच्च प्रख्यातनायकम् ॥
 क्षनिभिर्भुवो भर्तुर्देष्टित यत्र दृश्यते ।
 रागाद्वसन्तनामाद्य स ज्ञेयो नाट्यरामक ॥

An analysis of this would give the following characteristics of नाट्यरामक-

(1) full नान्दी to be recited by the characters behind the curtain, (2) सचिः like मुल and others, (3) at times all the four कृत्तः (4) no single character should enter, (5) सूत्रधार should be brought in or अनुत्थ may show the presence of नट and नटी, (6) plot may be divine or both, (7) रस विप्रलम्भ, (8) famous hero, (9) females should sing and dance the doings of a king

SD (VI, 277-79) has this

(1) one act, (2) बहुताललयस्थिति, (3) Noble hero, (4) पीयूषर्ष as उपनायक, (5) prominent हास्य with यत्नार (6) heroine-रामकमुज्जिद्य, (7) मुख निर्वहण-सचिः, (8) all र स्यादः, (9) some allow all the four सचिः except प्रतिमुख

Example. सचिद्वक्त्रनी-वीणावली, सचिचनुष्टयवली -विलासवली

Remarks on 4 and 5

Both these are treated at length and yet as far as BP is concerned the text as printed in G. O S, is hopelessly confused In this connection the readings noted in the Appendix II at P. 408, seem to throw quite a flood of light and would be help-

ful in reconstructing coherent text for both these types

Thus P 263, l 23 to P 266, l 14 describe both these types out of which, following reconstruction can be made

रासक

(1) P 263, l 23 to P 264, l 7 and 264, l. 10 to P 265, l 9 describe one type of रासक

(2) P 265, l 10 to P 265, l 13 embody another view agreeing in essentials with (1)

(3) P 266, l 13-14 give perhaps the earliest known definition of रासक (as the same verse is quoted by Abh at P 183), which also does not differ much in essentials from (1) and (2) above, as all these treat it as a dance-form (4) P 269, ll 12-19 give a description of रासक which differs widely from all the above three views and considers it as a type of drama

नाट्यरासक

(1) P 164, ll 8-9 preserve perhaps the earliest definition of नाट्यरासक as the same verse is found in ND This description treats it as a dance-form

(2) Description of नाट्यरासक as found on P 408 considers it as a form of drama and thus agrees in essentials with SD's definition of it

(3) P 265, l 15 to 266, l 12 (though printed under the section of रसक) contain older de-

scriptions of प्रस्थान, दान्य, दोन्विद्य, भाग, शिष्यक, मणिद्य, रत्नाक्षर and हर्ष (p 266, l, ll wrongly reads राक्ष for हर्ष) as these very verses are found quoted by Abh at P. 183.

Therefore the definition of नट्यराक्ष as given on P 408 should be taken as the correct one and be incorporated in the text as an alternative definition of नट्यराक्ष, and the definition of राक्ष on P. 408 should only be consulted in fixing the readings of the text as printed on P. 266, for it has no more worth

These different definitions of both these forms prove beyond doubt that they have evolved from mere dance to an organised नृत्य form and thence to an elementary forms of drama.

6. प्रस्थानक

Abh (P. 183) has one verse, the same as the first type of BP as will be described below and this definition therefore, would be the earliest known definition of प्रस्थानक

BP (P 262, ll 19-22)

First type (p 266, ll 3-4)

Starting on a journey with a gait like that of an elephant constitutes प्रस्थान It should be मन्त्रविद् and सुनन्दा

Second type (P 265, ll 15-19, under the heading राक्ष) (1) one act, (2) सुन and निर्दह संधि, (3) it should have in the beginning यद्वा roused by journey or by first love and should end in वी (4) It should

be full of the descriptions of monsoon and spring

(5) It should have four अपसरः

Third type (P 262, ll 19-22)

(1) Two acts, (2) कैशिकीवृत्ति, (3) हिमोन्मायक, (4) दास, विट, चेत, etc, as नायक (5) It should be charming on account of drinking and other sports, (6) and full of लय and ताल (7) मुख and निर्वहण सन्धिः

Example गङ्गाविलोक

ND (P 214) has only one type, the second of BP, and describes it in identical terms only pointing out that अपसरः are नृत्यच्छदानि खण्डानि and that it is called प्रस्थान with reference to journey, which seems to have been the original idea as suggested in the first type of BP

SD (VI, 280-281) has these additional points:

(1) heroine-दासी (2) कैशिकी and भारती as वृत्तिः

SP has only the second type of BP

7. नर्तनक

Though this variety has not been included in the general list of the उपरूपक, it seems to have been recognised, at one time or the other, as a distinct type, for the verse that is seen in ND (P 214) and which again is found as the first verse in the description of प्रस्थानक of BP, is clearly a description of नर्तनक. The verse is this:

पदार्थाभिनयं यत्र ललितं च लयाभितम् ।

ब्रूते नर्तकी यत्र सोऽपि नर्तनकं पुनः ॥

ND also has the following explanation

यस्य पदानामिदं ललितं सति नर्तकी कुरुते ।
तत्रैव नर-सम्य-सहस-ललित-द्विषादि ॥

Then it is pointed out that स्या is the स्या which is निरस्य, छलित is full of गङ्गा, मीर and रीर, and द्विषी is a छन्दोभेद स्या is full of गङ्गा

It seems that according to BP (P 363, 1 D) this नर्तक should have छलित (which is the same as छलित of ND) स्या with सम्य, गुण and मय, (Is this not the same as ललित नटा of मागीकप्रतिम, which too, has मय etc ?) Also it should be void of गर्भ and निर्मल, having all वृत्ति, full of मङ्गी and लोभेनी and स and भव. When it has two वृत्ति it should have उत्तम and अमम heroes, and भागी and आरम्भी as वृत्ति, and rarely साहसी

Example ललित and वृत्तिद्विष्य.

In fact the first five verses under प्रेक्षणक in BP, define नर्तक which is used in Masculine, and all the attributes in these verses are in Masculine, while the last three lines describe प्रेक्षणक which is taken as Neuter and all the attributes in these three lines are in Neuter

7. प्रेक्षणक

AP notes it

BP (P. 363) Definition given here suggests that नर्तक when it exhibits 'at times गर्भ and अमम वृत्ति, at times many वेपथु speeches, at times four वृत्ति and no गङ्गा' is प्रेक्षणक,

Example त्रिभुवन्दम्

ND (P 214) has this Whatever is performed in street, assembly, squares or temples by many पात्रs, is called प्रेक्षणक as for illustration कामदहन etc

SD (VI 286-87) calls it प्रेक्षणम्

(1) void of गर्भ and विमर्श, (2) हीननायक, (3) no सूत्रधार, (4) one act, (5) no विष्कम्भक, and प्रवेशक, (6) presence of नियुद्ध and सम्फेद necessary, (7) all वृत्तिस (8) नागरी and प्ररोचना are sung, in the नेपथ्य

Example same as is given in BP under नर्तनक

SP divides it into नर्तनक and प्रेक्षणक and gives the definition of both as found in ND.

N B BP at P 266 has this

भादयप्राय प्रेक्षणक स्यात्प्रहेलिकान्वितम्

which is found in Abh as the definition of प्रेरण, with the v l दास्ये प्राय प्रेरण तु

Remarks on 8 and 9

From the treatment given to these types in ND and SP there seem to have been two varieties of the same type of dramatic entertainment, which were still in a process of being distinguished from one another, but which, however, never happened BP shows a period when both these types were hopelessly mixed up and नर्तनक was losing its individuality SD shows नर्तनक to have been completely superseded and eclipsed by प्रेक्षणक, incorporating elements of both the forms in one

In a MS entitled नाट्यसंस्कृतविद्या, in the Govt Oriental Library, at B O R I, Poona, a variety of नाट्य called प्रेक्षण is defined As नियुद्धाथ calls प्रेक्षणक

by the name प्रेङ्ग, this प्रेङ्ग, too, may refer to it
The definition is this (fol 30, ll. 8-9)

गीत प्रवृत्त्या-१ नरनारीप्रवर्तितम् ।

प्रेङ्गा स्वनोद्गामी नाट्य प्रेङ्गमुच्यते ॥

As the general element in प्रेङ्गक is the playing by men and women in squares etc, this too may refer to the same type

10 दहीशम

AP notes it

BP (P 266) Heroine 7, 8, 9 or 10 Act 1 or 2 इति कैशिकी सधि विनयं and मुख. Heroes 5 or 6, रुक्मिणी, दक्षिण and म्याउ, who may be विप्र, सत्र, अनात्य or दणिक

Miscellaneous It should have मुख and अवसरं when it has two acts and गर्भगर्भिन when it has one act. It should have musical रूप्य with शक्ति, मण्ड ताल, द्य and दिधान

Example कलिदेवकन

ND (P 214)

यम्पडलेन नृन श्रीगा हर्षादाक नु नराडु ।

तत्रेको नेना म्यागोपश्रीणानिव मुरारि ॥

The same verse is found in BP with राख for इदीयक as the reading

SD (VI, 306-7) Act one, Hero one, clever in speech इति कैशिकी सधि मुख and निरङ्ग Heroine 7, 8, or 10 and बहुताल्लरस्ति

11. उहोप्यकम

BP (P 266) Act one. सधि void of अवसरं

रस हास्य, दृष्टार and कथन Hero and Heroine चतुरोऽङ्गल

Miscellaneous It should have the अङ्ग given under शिल्पक, a song with three divisions called उद्गोप्यक which has been explained as गन्धर्वनिर्णय

Example देवीमाधव उदात्तमुञ्जरम्

SD (VI, 282-3) According to some, there should be four heroines and three acts and बहुसप्राप्त

SP does not include this under the group of उपरपरः

12 काव्य

AP has noted it

BP (P 262) रस हास्य and दृष्टार वृत्ति all परि void of गर्भ and अमर्श Act one Hero ललितादात्त, who may be a मित्र, अमात्य or a वणिर् Heroine कुलजा and वेद्या

Miscellaneous It should have भग्नताल, द्विपरी, गण्ड, मात्रा and at times हास्य It should be mixed with विट, चेद and interspersed with talks of joyous ladies and विट etc

Example गौडविजयम् सुप्रीवकलनम्

ND (P 215) has the following as the definition of काव्य, which in BP has been included under रामर and which again, is recognised by भाज "It should have आश्रितर, मात्रा, धृष्टा, भग्नताल, रमिना and रमिना"

ND (VI, 281-5) has this additional कति except अमर्श, Example यागोदय

SP divides काव्य into शुद्ध and मिश्र It seems that even BP distinguished two types according to (1) the Hero is ललित and उदात्त and heroine रम्या

and वैद्या and (2) as the hero is a विप्र etc

13 पारिजातकम् or पारिजातलता

BP (P 268) Act one पति सुख and निवेदा रस, दया and वीर Hero देव, धन-उदा। Heroine. कउन्जरीना or मोहिनी, स्वीत गीत They may be 8 and 4 and should be expert in दन्तराजक

Miscellaneous बर्निशा, खड्गताल, गद्या three अक्षरस and चित्रकपा It should be charming at times by the jokes of विद्वक्

Example गङ्गातरङ्गिका

14. सहायक

BP (P. 256) Plot renowned or imaginary or both रस Erotic and Humourous should not be present here, but a mixture of वीर and रौद्र is allowed other रस may be subordinate. Hero angry, hypocrite, सल्लसान्न, trying to meet with the incidents of कष्टमुद्ध, caused by fate or enemy. वृत्ति सल्लती, आरम्भ—सुदिता Acts three, but it should be full of ताल in the second act. First must have विद्व and third must have कष्ट सवि four, except प्रतिमुख

SD (VI, 281-2) Acts 4 or 3

Example मारध्वलिङ्गम्

15 शिल्पकम्

BP (P. 257). Acts four वृत्ति four रस except दाम्य Hero नान्द, sometimes a हनीपनादक too, who may have been connected with ज्ञान etc. Heroine. कडा, पुनर् or कन्या born of a ब्रह्मा or सवि ८ ग मष ९ म लती, कनल ९ कनगर्भ.

Miscellaneous There should be the following
 17 अंगस उदात्ता, अवहित्य, प्रयत्न, अशसन, तर्क, सशय, तप, उद्वेग,
 मोह्य, आलस्य कम्प, अनुगति विस्मय साधन, उच्छ्वास, जातक, शून्यता,
 प्रलोभन, नाट्य, सम्प्रेट, आश्वास, सन्तोषातिशय, प्रमाद, प्रमद, युक्ति,
 प्रलोभन, प्रशस्ति

SD (VI, 296-300) रम except हास्य and शान्त

Example कनकावतीमाधव

BP on P 266 has this which is seen in Abh
 as the definition of दिदाक

"When one describes to a friend, one's
 husband's haughty conduct and sometimes soft
 conduct of a धूर्त it is शिल्पक "

16 गोष्ठी

BP (P 256) Act 1 रस, शृंगार Heroes 9 or
 10, प्राकृतनायकस Heroines 5 or 6, beautiful सधि void
 of गर्भ and अवमर्श, कृति देशिकी-soft Plot imaginary,
 not very noble Note the following for its plot

गोपीरतेर्विहसतो गोष्ठबालस्य चेष्टितम् ।

यत्तु यमलार्जुनदातवनिधायकत तत्तु गोष्ठी स्यात् ॥

ND (P 214) has the following

गोष्ठे यत्र विहातचेष्टितमिह कैटमद्वय ।

गिष्ट्यामुग्रप्रमयनप्रमृति तदिच्छन्ति गोष्ठीति ॥

SD Example रैवतमदनिवा

SP has the same verse as seen in BP

17 कल्पयह्नी

BP (P 268) It should have हास्य and शृंगार as
 the रस, its hero should be उदात्त, उपनायक should be

a पीडनई and heroine a वासकनज्जा or अभिषरिका It should have मुख, प्रतिमुख and निर्वहण as संधिः Its plot should have उदात्त descriptions

Miscellaneous द्विपदी, खण्ड, रम्या, वासकनाल, लयत्रय and the ten elements of कान्य

Example मागिक्यवष्टिका

18 श्रीगदितम

AP has noted it

BP (P 258) Hero renowned इति मारती सन्धि
void of गर्भ and अविर्गर्भ Act one रस विदलम्भप्राय
Heroine कुलजा

Miscellaneous It should be full of the word 'श्री' and according to some श्री may sing there sitting

Example कीदामातलम्

SP has the same as BP

19 पित्रक

Abh (P 183)

सख्या सनभ भर्तुयंदुद्धत इतमुच्यत ।

ममूय च हविर्भूतैर्वर्तितं पित्रकस्तु स ॥

This approaches श्रीगदितम् of BP but BP has this same verse as the definition of प्रस्थानक

20 दुर्महिका, also called मरुष्टिका

(ND calls it दुर्महिका)

AP has noted it

BP (P. 267), Heroine प्रोढा and नागर. Acts 4
संधि void of गर्भे

Miscellaneous रीर्यत, प्रतिद love between youthful persons—all these are described in private by a इति, in प्राम्द manners, she, talking thus, asks for money and getting it, desires for more

N B The first act should be as long as three नाटिकाs, and a रिद should act at will therein, in the second विदूषक should act for five नाटिकाs, and in the third पीडमर्द for seven नाटिकाs and in the fourth all the three act for ten नाटिकाs

This is also called मन्त्रिका, wherein पुरोहित, अमात्य or सपथ is described as fallen on bad days This is a छुदकथा in महाराष्ट्री

SD (VI, 303-305) इति वैशिकी, and भारती Hero: few, नागर According to SD it should have six heroines in the second act and a नागर should act in the third act

Example बिन्दुमती

SP मन्त्रिका of BP is described as a अम्यकाव्य in the same verses

KS (P 339) considers this as a prose story and defines it thus

प्रेतमहापाटमायया छुदकथा गोरोचनाद्वयत्यादिवन्मन्त्रिका । यस्यां पुरोहितामात्यनायगादीनां प्रारब्धनिर्वाहो उपहस्य नापि मन्त्रिका ।

In the इति is quoted the following

नया च छुदकथा मन्थजी प्रेतमहापाटमायया भवति । गोरोचनेन कार्यां सान्द्रासीतार्कचटिभिः । तथाच यस्यामुपहासं स्यात्पुरोहितामात्यनायगादीनां प्रारब्धनिर्वाहो नापि हि मन्थजिका भवति ।

21 मल्लिका or मणिकुल्या

BP (P 267) स्व मेगङ्गा इति कैचिद् Act two, having विद्वक् and विट acting in the first and second respectively Plot It should not be clear first but should become so at the end सन्नि void of गर्भ and विमर्श

Miscellaneous It has गाय द्विपक्ष शब्दा and वानप्रस्थ

मणिकुल्या जन्मिन् न लक्ष्यते यत् पूर्वता वस्तु ।

पश्चाद्विद्यते सा सा मणिकुल्या निर्वन्ध हैम ॥

SP has taken this type as a प्रबन्धव्य KS (P 339) has this, but considers it a prose story

इत्या पूर्वं वस्तु न लक्ष्यते पश्चात् प्रद्यत्यते सा मन्महासितादिवन्ध-
निकुल्या ।

and in the इति the above verse is quoted

22 विलामिका

SD (VI, 301-2) "It is also called विमर्शिका by some and included under दुर्बलिका by others "

स्व युगा Act one सन्नि void of गर्भ and अवर्ण
Hero हीन Plot sparse and renowned

Miscellaneous It should have ten लम्बाः and
विद्वक् विट and पञ्चमर्ष

23 गमाजीड and प्रेण

Abh (P 1-3)

लम्बाः प्रेण तु स्वाप्रहेन्दुनान्वितम् ।

अनुगन्तुमर्हति त्वीड तु मायम् ॥

NDS has a type of नाट्य which it calls by the name of प्रेरण. It is thus defined there (fol 30)

दीप्तमुग्धनमस्माद्विकृताकारदर्शने ।

धर्षणयुक्तवधादिविन्वामकुहने ॥

प्रसरणे पार्श्विषाऽहस्यगोतादिवादने ।

मनोभवप्रेरणया प्रेरण नाट्यमुच्यते ॥

Evidently the two types as recognised by Abh and NDS have a common thread between them दीप्तमुग्धन etc., would create such an appearance of the actor that humour would be excited, which after all, is the essential recognised by Abh

NDS also recognises a type called रामाकीड, which has not been described there as its nature is obvious from the word itself. May it have anything to do with our रामाकीड? It is शृङ्गारमिश्र according to NDS



CHAPTER VII
EVOLUION OF NRTYA-TYPES





EVOLUTION OF NRTYA-TYPES

AFTER thus collecting details about all these several *nrtya*-types, we shall turn to see their development. But before doing so, it will be convenient if we tabulate the results of these details. The accompanying table shows the details of all these types, at a glance and contains all the important points gathered in the previous chapter, under these individual heads. Remarks made in the last two columns of this table will be explained further.

The table shows that the types that have been described here have not all developed uniformly. Some types show a preponderance of musical elements and others show some dramatic development, though even in this latter case, an alternative description is seen in most cases, indicating their essentially musical nature.

It will be seen, for instance that, with the exception of *svayam* and *śrīrāghava*, all the other forms are very elementary dramatic forms presenting at the same time, an original musical nature. *svayam* seems to have been developed very early and *śrīrāghava* seems to be its variant as we shall see further. *śrīrāghava*, on the other hand, seems to have developed from a prose-story to a dramatic form and it shows several elements which are later seen in *śrīrāghava*. All the other types reveal a double character. Why

is this so? I think it suggests a gradual development of these types. There must have been a time when these types must have existed as नृत्य types, showing dance and music only, without any speech. This is further corroborated by the following considerations.

We have seen that उपरूपक, a term used for these types by SD, is a very late term, the earlier ones being नृत्यप्रका' and नेयरूपक. We have also found that regular रूपक types differed, theoretically, from these नृत्य types in the point that रूपक had speech added to it. But the term नृत्यप्रका' and its explanations uniformly presuppose a type of entertainment which had dance and music incorporated into it, but no dialogue. This is expressly mentioned by Abh and DR. SD is silent about the point and this silence is significant as we shall presently see.

From the fact that most of the नृत्य types as detailed above, present an alternate description, thus showing an earlier नृत्य form and a later नाट्य form, it seems that terms नृत्यप्रका' and उपरूपक should not be taken in the same sense. Take for instance, the प्रस्थान type of which BP has preserved three alternate descriptions, while the descriptions of Abh, ND and SD each, show some distinct features. It will be marked that whereas the descriptions of Abh, ND and the first type of BP are purely musical showing no details about act, मयि etc, BP's second type is a नृत्य form showing details regarding act, मयि मय etc, and BP's third type shows that it is a further evolved form of

BP's second type, as this third type shows two acts as against one in the second type and details about hero etc., which are absent in the second. SD's description tallies with BP's third type but shows some variations as regards heroine and कृति. Now all these types of प्रसङ्ग have been taken by BP as दृश्यप्रसङ्ग's while SD considers its type as an उपसङ्ग. What is the necessity of making this change in the terminology? It seems that those types that are taken by SD as उपसङ्ग's once existed as merely musical types i.e. as forms of entertainment in which there was अभिनय, music and dance but no dialogue. Later on these same types developed an elementary dramatic character, which added dialogue to the earlier type. These earlier types may have embodied some story, but the whole story, it seems, was composed in songs, which were sung in musical accompaniment with appropriate histrionics. There seems to be some evidence for this supposition. The earlier definitions of these दृश्यप्रसङ्ग's as given by Abh and as found in BP, show that in these types some sort of episodes were to be sung. Abh's definition of होन्निच requires that the dancer should attract the mind of the king by speeches pregnant with love-suggestions. निरुक्त of Abh would afford greater opportunity for embodying some sort of story-like episode, as in it the heroine describes before her friend the terrible manners of her husband or the graceful acts of a धूर्त. As a matter of fact, these are treated by अभिनय as distinct from दृश्य types. These same

types, as their names and descriptions in BP and other works suggest, developed into नृत्य types when probably a continuous story in songs, was acted before the audience. These were purely नृत्य types. But side by side with these, रूपक types were also developing and as a reflection of the रूपक, these नृत्य types borrowed speech and transformed themselves into some sort of half-developed रूपक, which in विश्वनाथ's age, came to be regarded as उपरूपक. That these नृत्य types had no speech seems fairly certain by the term गेयरूपक as distinguished from the term पाठ्यरूपक as used by हेमचन्द्र. Thus it seems that terms नृत्यप्रकार or गेयरूपक and उपरूपक do not denote the same thing. The earlier type was void of speech which the later type added on and then the earlier distinction that नृत्य type could create only भाव and नाट्य type रस, was given up. Naturally the sort of उपरूपक known to SD (descriptions of all the types as given by SD are dramatic in nature, not a single type showing a musical character) and represented to-day by उन्मत्तगणव (a प्रेक्षक) or दानवेलिकीमुखी (१ भाषिका) or सुभद्र हृण (१ श्रीगदितम्) have very little to distinguish themselves from the ordinary रूपक types. But this should not appear strange, as these later उपरूपक, though they are based on the earlier नृत्य types, show a reflection (as has been suggested above) of the ordinary रूपक types, which must have influenced them greatly.

Let us now survey all the उपरूपक and see their interrelations as well as their relations with the regular रूपक types. I have already mentioned

more than once that my main thesis in this volume is to prove a gradual evolution of our Drama i.e. of नृत्त from the उग्रनृत्त and of उग्रनृत्त from the दृष्ट types. In considering the general development of the नृत्त, we have taken the भाग type to be the most primitive, out of which other types have evolved. I shall deal with the point more elaborately when I come to discuss the origin of our Drama, but for the present, I wish to point out that as in the case of नृत्त, so too, in the case of दृष्ट types, भाग seems to be the most primitive type. Our lists show that both भाग and मणिका have been recognised as उग्रनृत्त, and that दोन्विका, an उग्रनृत्त, is a variant of मणिका. Both Abh and BP have given a terrible character to भाग, in which violent movements of limbs are prescribed, while BP's मणिका, which in essence is the same as Abh's दोन्विका, has been pronounced as a gentle type. Of course, to SD only मणिका with its graceful features, is known. The terrible भाग is a matter of by-gone period in SD's age.¹ Thus it seems that in very primitive stage भाग had been recognised in two distinct aspects, one the terrible, being represented by भाग and the other the gentle, represented by मणिका. On these two types—terrible and gentle—all the other उग्रनृत्त (दृष्ट-types), I think, are based. Abh's classifica-

1 This will explain the above-mentioned silence of SD as in i's age no such distinction existed in practice.

2 Keith in his *Sanskrit Drama* describes the उग्रनृत्त at P 351. On reading his description of the उग्रनृत्त, it will be seen that he too considers them as musical only but he has not distinguished between नृत्त and नृत्त types, clearly

tion of the types mentioned by him, as उद्धत, मद्युग and their combinations, preserves this principle, which seems to be fairly old, from Abb's quotation itself. Our रस can be classified as suitable to the उद्धत or the मद्युग type. All our दीप्तस-*i.e.* वीर, रोद, मयानक and वीभत्स-are suitable for the उद्धत type, and गृहार, हास्य and वरुण are, by their very nature, gentle, while धर्म्युग may be taken as a mixed type. If we bear this distinction in mind, we shall find all the उपरूपक as conforming to the उद्धत or gentle type, the first being represented by भाग उपरूपक and the second by भागिका उपरूपक. It is on this understanding that in the foregoing table, I have characterised each of the varieties as मद्युग or उद्धत. All मद्युग types can be traced to भागिका and all उद्धत types can be traced to भाग (उद्धत). This I shall now proceed to show by a detailed analysis of the नृत्य types. (In so doing, I shall call the भाग of BP as the उद्धत भाग type and भागिका of BP as the मद्युग भाग type.)

दोम्बी, it will be seen, is a mere variant of the मद्युग भाग type.

गवक and नाट्यगवक present the following features: five characters, various languages, उत्तरोत्तर and वीभत्स. One view wants 16, 12 or 8 heroines. गृहार has been considered prominent in this type. हास्य too, are allowed. All these features point to a मद्युग type and many heroines, उत्तरोत्तर and हास्य like these types to भागिका type, which is मद्युग. Though as a नृग type गवक might have been very primitive, as it is, in one way or the other, connected with वरुण's

गव', as an उदयक it seems to go with the मर्क type. प्रमनक, with its charming sports and drinks, वी and गुण as मस and दाव, सेट and विट as heroes, is a मन्-निप्र type, leaning more towards the मन् म type. It shows some further development, as BP's third type and SD's type show two acts प्रमनक with its one act, but with no definite instructions about ख, is a semi-मन् type and as such a mere variant of मन्क as has been actually pointed out in BP. As a matter of fact, मन्क (a purely musical type), प्रमनक (a half-developed मन् type) and प्रमनक (an उदयक) are all inter-connected and all can be reduced to the above मन् म type.

हरी, with many heroes and many heroines, being reminiscent of the मन्क and नायकमन्क, shows clearly an affinity with मन् म type particularly in view of SD's injunction that it should have one hero clever in speech, which would apply to our मन् मन्क, which itself is a मन् म type.

उदयक seems to be a mixed type, leaning more on the मन् side, as all the मस prescribed by BP show but SD's injunction that according to some, it should have बहुमन् makes it a mixed type.

कव्य is a मन् म type but one from which, our मन्क has evolved. The features that it should have विप्र or मन्मन् or वीज is a hero, that its heroine

3 See Note A at the end of this chapter.

4 प्रमनक according to SD having no मन्मन् etc but having विद्वन् and मन्मन् is a मन् म type and as such may be the original of मन्मन् type.

may be a कुलजा or a वेश्या and that हास्य and शृङ्गार may prevail there, are also the distinguishing elements of प्रकृष्ण, which, however, is very complicated and elaborate on account of its ten acts, while वाक्य is an elementary type with its one act

परिजातकम्, which has been recognised only by BP and which presents the features of having a noble hero, वीर and शृङ्गार रस, eight to four heroines essentially suited to शृङ्गार and the दण्डरासक dance, shows a predominant मृदु character, only the वीर gives it a mixed colour

सङ्गापक is almost a complete रूपक type as described by BP as well as SD (It is therefore, not very strange that भगवद्गुणम् should include it in the list of its ten रूपक) A close scrutiny reveals its resemblance with समवकार. As a matter of fact, there is very little ground to distinguish it from समवकार as far as the theory goes. Its plot must be renowned or imaginary or mixed, it can have three to four acts, its hero should be angry or कपट, trying to meet with कपटयुद्ध and there must be ताल, विद्रव and कपट in the different acts. All these are the features which a समवकार may well have, only that समवकार with its regulated duration of time and acts is a more conventionalised and complicated form. Both सङ्गापक and समवकार, however, belong to the उद्भूत भाग type as their very basis is on रीति रस.

शिल्पक, with its रस other than हास्य and शृङ्गार and a secondary hero connected with cremation ground, evinces clearly an उद्भूत type, which is corro-

borated by Abh's description of चिन्तक (same verse is seen in BP as an alternative definition of चिन्तक) according to which a dancer sings of the haughty deeds of her husband. Of course a gentle touch is allowed, but उद्धन seems to be the primary feature. This, too, is a somewhat developed type with its four acts and 27 अङ्गs, but it is rather difficult to indicate its connection with any of the later स्वरूपा.

गोष्ठी is essentially a मन्थ type. Its nine or ten heroes who should be ब्राह्मण, five or six beautiful heroines, erotic रस, soft वैशिष्ट्य and मागती इतिस, and imaginary but not very noble plot, preserve enough elements to show its affinity with the मन्थ भाग type. That this form is very primitive and represents one of the cow-herd dances of दृष्टा, is clear from the verse quoted in ND and others, though that verse shows some terrible element.

कनकवती with its हास्य and गुहा, with its विट and पीडन, with its कसकसता or अमिवादिता heroine, approximates the मन्थ भाग type.

श्रीगन्धिम with its famous hero and plot, and prominent विप्रलम्भ seems to be a mixed type, though it does not show any उद्धन element. Its कुलजा heroine and विप्रलम्भ रस are quite distinct features.

मुग्धिका of which मन्त्रिका and विनयिका are the obvious variants, has been pronounced as a भुक्कया, and the fact that it has evolved out of a prose-story, is enough to distinguish it from all other varieties. Of course, the लम्बाय prescribed in the case of विनयिका and नेण्डा in the case of मन्त्रिका, make it

approach the मदन type, while the प्राम्य manners of इती in दुर्मेष्टिक and विष्टक and विट in मल्लिका show their coarser nature

रामाक्रीड and प्रेरण have never reached the उपरूपक stage, they remained mere dances

The above analysis will show that in most cases there are very few distinguishing marks. In fact, the ground of distinction in each case is very meagre and very often one variety may be mixed up with the other. हरीशक, for instance, has very little to distinguish itself from रामक, with which it is often confounded. गोष्ठी again has almost nothing to preserve its individuality. It is akin to भाणिका and रामक. In fact, भाणिका, रामक⁵, हरीशक and गोष्ठी—all these four seem to have an equal right to antiquity and thus to be regarded as primitive dance-types. It is likely that these four are the later distinctions of one original dance but it is very difficult at this date, from the scanty data that we possess to point out the original type. We must be satisfied for the present, by pointing out similarities and points of affinity. From this viewpoint, these four essentially represent one type. But for reasons of convenience and others that I shall point out later I take भाणिका to represent the original type. Thus we will have two original नृत्य types—one gentle type represented by BP's भाणिका and the other a terrible type represented by BP's भाग, and we have

⁵ See Note B at the end of this chapter

⁶ On comparing the drama-urgal structure of our भाणिका

seen above the possibility of reducing all the known *उपभक्त*s to one or the other of these two types

with these four it will be seen that *इक्ष्वाक* when it developed into the *नाच* type had nothing to distinguish itself from *माय* *नयक* *इक्ष्वाक* according to SD has one hero clever in speech (which would suggest his resorting to *वाकाशमयि*) and many heroines which is essentially the nature of later *माय* *नयक* *गेरी* too according to SD has many heroines etc., which feature is present in *माय* *नयक* Thus *रासक* *वाक्यरासक*, *मायिका* *गेरी* and *इक्ष्वाक* have all contributed to the final nature of *माय* *नयक* There is however one point which is very important in this connection I think that the name *माय* is etymologically significant It denotes a distinct element of speech into it and bearing this in mind, I think it to be likely that *गेरी* *इक्ष्वाक* and *नयक* as *नय* forms were earlier to evolve than *माय* or *मायिका* but when dialogue was first added to the elements already present in the *नय* forms their combined evolutes came to be known as *माय* Thus as an *उपभक्त* form *माय* was the first to evolve

Note A—On *रास* and *रासक*

रास to-day has been considered a peculiarity of the Gujarati ladies

We shall see further that there are reasons to believe that this *रास* first originated in *मैराट* This *रास* dance as it is played to-day by the Gujarati ladies consists of several types many of which are modern innovations by the present artists but the underlying form is undoubtedly very old Several ladies in appropriate garbs turning round a central object (in certain cases the object might be absent) sing some song mostly pertaining to *नय*'s sports with *गेरी*s in accompaniment with beating drums, which would be helpful to them in keeping time They go round and the movements vary according to the sentiment of the song and it may be that even in one and the same song the vari-

ations in movement may be effected, when the sentiment, in the poem takes a marked turn. The whole process becomes very charming and has already earned sincere appreciations from the lovers of art, all over India. A variation of the above practice occurs when males and females both take part in the dance, which originally represented *वृष्ण* and *शेषी*, the feature being known to the Sanskrit Dramaturgists in the following old verse, very often quoted as the definition of *हस्तिक* or *रामक*

यमपदमेव नृत्यं शीघ्रा हस्तिकं नु तत्वाहुः ।

तत्रैको नेत्रा रणदूगोदस्त्रीयामिव मुरारि ॥

That this practice seems to be very old is apparent from its being connected with *वृष्ण*'s dance *अप्येव* in *रामे हरिदि सरसाविहंगमम्* etc., preserves the knowledge of the practice it is evidently known to *मागध*

Of course in *वृष्ण*'s time it must have existed only as a *नृत्य* form, as its remnant the *राम* of Gujarat shows. That it was a very favourable pastime for the young people seems to be true for it has been very often described as attracting the *शेषी* of *वृष्ण* and many a devotee of *वृष्ण* has hankered after the enjoyment of this *राम*. The Gujarati devotee *नरसिंह मेढा* in the fifteenth century has a legend woven round him that he actually witnessed the *राम* in *वृष्ण*'s heaven and that he was standing in the centre of the circle with a torch in his hand and was absorbed so much in the spectacle that he became unconscious of the flames reaching down to his hand and burning it till *वृष्ण* himself saw and remedied it. All these popular legends and stories prove the immense popularity of this form of dance and its sanctity by its association with *वृष्ण*. That *नान्यरामक* may well have been a later evolve is possible as its very name suggests though there is evidence of its having existed as a mere dance form as the theory attests. But that *रामक* in its origin was an elementary dance form is almost certain and does not require any further reference. A

variation of this रम is what is popularly called रमिक रम which is the same as रमिक occurring under रमिकरम in BP P 263

Very often on account of similarity, of sound रम is connected with the word रम and is even derived from it. But this derivation is not scientific. In very primitive times the theory of रम was not known and even otherwise as a dance form रम or रमिक can have nothing to do with रम it cannot even create रम in the minds of the spectators as the theory points out very well रम is thus not to be derived from रम but from रम् a root which means to cry aloud which may refer to the very primitive form of the dance when the proportion of artistic movements and music may not have been still realised and when it must have been practised as a wild dance

Note B-On रमिक and लास्य

There is some evidence to connect रमिक with लास्य. It may be that both are identical terms. रमिक is once actually called लास्य. Again रम the direct remnant of रमिक is to-day seen in रमिक only. And there are positive statements showing that लास्य first originated in रमिक. Govt. Oriental Library at B O R. I. at Poona possesses three mss. on रमिक and in all these three the above tradition is referred to. रमिक is a treatise believed to be composed by the famous author of रमिकरमिक रमिकरम (Dr. De believes this to be a version of the original abridged by one रमिक). See Sanskrit Poets I 2n) has the following. (fol 66)

रमिकरमिकरम रमिक रमिक रमिकरमिक ।
 रमिक रमिक रमिक रमिक रमिकरमिक ।
 रमिकरमिकरमिकरमिक रमिक रमिकरमिक ।
 रमिक रमिकरमिक रमिक रमिकरमिक रमिक (१ रमिक) ।
 रमिक रमिक रमिक रमिक रमिक रमिक ।
 रमिक रमिकरमिक रमिक रमिक रमिकरमिक ।

Another MS रमिकरमिक composed by one रमिक a court poet of

Jam Sattarsal (c 1574 A D) has the following (fol 57, 1 15)

ताण्डुना ताण्डव
 भैर इजयति रम गण्डपरशु मीलया स्वय कल्पितम्
 —वाणसुतामुखा शिशुना शिक्षापयामास ता
 सापि द्वावधनयता पुत्रायू सौराष्ट्रनारी च सा
 मानादेशसमुद्रवा प्रियतमा शिक्षापिता तत्परम्
 सौराष्ट्रीययूजेनेन भुवि तज्जान प्रसिद्ध क्रमात्

I have filled in some lacunæ seen in this MS, from another MS of रत्नकौमुदी at G O I, by the kind courtsey of Mr M R Majmudar

NSD has the following (fol 15 1 4 6)

गोविन्दश्च च पार्थाय प्रायच्छत्तुष्टुवेतवाहन
 उपायै च यत्रायै च सोपा गोविन्दश्च एव च
 गोप्यासौराष्ट्रयोऽपिद्रुम्यो नर्तकेभ्यश्च ता स्त्रिय
 एव प्रसम्पराप्राप्त नर्तकश्च निरुपवम्

Also compare SR VII, 68 All these references show that नाट्य is connected with सौराष्ट्र So too is रास This is one more point for connecting रासक with नाट्य

CHAPTER VII

THE ORIGIN OF SANSKRIT DRAMA

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THE ORIGIN OF SANSKRIT DRAMA

MANY attempts have been made, ere now, to fix the exact nature of the origin of our drama, but as yet none seems to have gained general acceptance. The controversy regarding the religious versus secular origin of our drama has occupied the minds of many scholars, but evidence that is brought to bear upon the subject, while far from reliable is wholly indirect and as such fails to carry conviction. So far as we have the knowledge of definite references to drama, all goes well but beyond that is the realm of conjectures and conclusions are drawn from scanty materials. To examine a ritualistic ceremony from a *शास्त्र* and investigate into the practice of its performance or to search for the nature of the monologues and dialogues in the *ऋग्वेद* with reference to the mode of their recitation, without any definite guide, is to my mind a procedure far from scientific. Our European scholars are loathe to find any reference to the art of Dramatics in *वसिनि* and yet they would jump at *Rgvedic* ages for the origin of drama. But this is not all. They have other lines of attack. They catch hold of one word here and one word there and build ingenious theories on these sandy foundations, only to be pulled down by another equally sandy theory. The word *रोदन* or *रोमिक* or *रु*, detached

from actual drama and dramatic theory can lead us no where. All these attempts, therefore, to my mind, are round about and as such bound to remain unconvincing.

In order to arrive at some definite idea about the character of our earliest drama, I think that we must study the dramatic theory as expounded in our dramaturgical works, and it is in this manner that I take up this consideration of the origin of our drama.

My study of Sanskrit dramaturgy has led me to believe in the gradual development of our नाट्य types from the ऋत types, which in their turn evolved from the primitive उत types¹. We have seen how, amongst the ह्यकः, all the types are likely to have evolved from the भाग ह्यकः, as also how from amongst the उपह्यकः almost all the types could be reduced to the उद्धत भाग or मयुग भणिस type. I have now to point out that there runs a common relationship between the ह्यकः, and the उपह्यकः as far as their mutual evolution is concerned.

Usually our extant भाग ह्यक has a वित् who goes out on some business, passes through the वेशावतः, converses with a number of hetærae and attains his object. This means that there were many heroines in a भाग. Our earliest भागः are those that

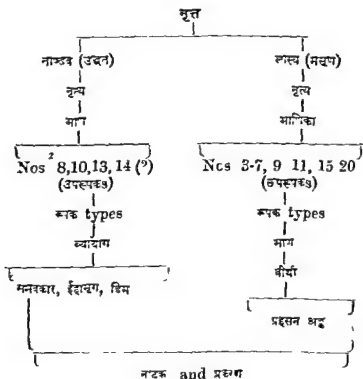
1 It is not very difficult to show that the terms designating the various उपह्यकः once designated some sort of dance forms or some sort of नाट्याङ्ग. But it is a thesis which I reserve for future treatment.

are published in चतुर्भाषा. Out of these four, धूर्तविराट् (whose peculiar character I have already noted) has seven such hetaerae, पाण्डित्यम् has about sixteen, पद्मवतम् fourteen and वसन्तिम् eight. This means that from the first our भास had many heroines, and, though it is possible, in the case of some of the भास, to point out one particular hetaera in whom the chief विट is interested and who may therefore be called the heroine proper yet the general nature of this type precludes only one heroine. So too in some of our existing भास we have more than one hero, often three or four. Thus this मालविका has many heroes and many heroines, it is erotic in its very essence, though वीर and मृगश्रुत are suggested but that was in accordance with the later, not with the earlier theory. This nature of भास corresponds with the nature of मल्लिक, which is मन्त्रा, which shows nine or ten threads of the plot (i.e. many heroes and heroines) and which has erotic as the prevailing मन्त्र. The theory requires हर्षित to be woven in मल्लिक and there is a curious coincidence in सुहृदमन्त्र भास where the chief विट is identified with हृषिकेश and the whole play develops in this double character. (But I do not want to suggest that this was the essential part of भास मल्लिक, for it was not.) All these points of similarity show that our मन्त्र मल्लिक उपमल्लिक is the original, from which the मल्लिक भास has drawn most of its elements. अक्षयमल्लिक has been probably taken from the नन्दमल्लिक type which is the उदय भास type. Thus मल्लिक gave rise to भास मल्लिक and this in its

turn developed into वीची, भङ्ग and प्रहसन Thus out of the five one-act dramas, four are to be connected with the मद्युग भाषिणा, while the remaining one-act type व्यायोग which shows दीप्त रस may be traced to the उद्धत भाग type, and from व्यायोग have been developed the other दीप्त types as has already been pointed out Thus there runs a common thread through all the known रूपक and उपरूपक

With this may be connected the universally acknowledged tradition that नृप, in its origin, was divided into उद्धत and मद्युग types, the first being called ताण्ड्य and the other लास्य and with great plausibility we can trace, in their ultimate forms, our उद्धत types to ताण्ड्य नृप and the मद्युग types to लास्य Following Abh's classification of मद्युग and उद्धत and their mixture we have already tried to reduce all the नृप types to these classes It is further possible to reduce all our रूपक also to one of these types भाग, वीची and प्रहसन, with their mild erotic रस and gentle elements like लक्ष्मीरस are मद्युग समवर्त, ईहास्य, द्वेष and व्यायोग with their haughty रस are clearly उद्धत भङ्ग with its रुदनरस is mild Of course a variation may occur wherein more than one रस may be employed in one and the same type As a matter of fact these रूपक, as we know them to-day being highly individualised and developed afford great scope for a mixture of रस But we may call a type मद्युग or उद्धत according as it has a mild or haughty रस predominant नाटक and प्रकरण are mostly mixed, though even here it will be possible to point out one particular रस to be promi-

ment. It is thus that we can trace all our dramatic, semi-dramatic, and musical forms to their ultimate two forms—**नाट्य** and **राग्य**. Here then, the tradition has its fullest justification and provides a key to the history of the evolution of our dramas. If now we tabulate the results of our investigations we shall get the following table



The above table clearly shows the inter-relations of all the known **स्वरूप**s and **उपस्थानक**s, and the

2 These numbers refer to the serial numbers in the table attached at the beginning of the previous Chapter.

possibility of their being reduced to the ultimate dance form—तण्डव and लस्य भाणिस with its many variant like रामक, नाट्यगानक, हठीशक, गोष्ठी etc, was the first to evolve as a नृत्य type, while भाण रूपक was the first to evolve as a रूपक type

But it may be asked what claims has this भाण रूपक to be taken as the first dramatic form to evolve? Why should we not take वीथी or प्रहसन or अङ्क or व्यायोग as the original type? There are considerations which force us to take भाण as the first evolutes of the रूपक type. Let us study the plot-structure of our extant भाण. Of course the theory is very vague when it prescribes that one विट should describe vile incidents experienced by himself or by others, for this gives a vast latitude to the poet, and makes the character of भाण episodic. That is, a भाण will never have a continuous story to develop, but only detached incidents which are patched up together in some interesting manner. This characteristic of भाण is fully preserved in the actual भाण that we possess to-day. Not a single भाण militates against this, as the following analysis shows.

गुह्यारभूषण has been pronounced as typical of the class, and as the earliest भाण known to us with the exception of चतुर्भाषी. In this भाण the chief विट, विलासशेखर starts to partake in the festivities celebrated in the honour of अननमजरी, the daughter of वनकमजरी, a hetaera, on her attaining puberty. On the way, he passes through the देशवाट and meets with a number of other hetaerae, indulges in smart

conversation with them and finally reaches अनङ्गमञ्जरी's place. He thus converses with thirteen गणिकास on the way, five of whom are introduced with their spouses. Thus there are thirteen or fourteen incidents, and the विट does not forget to describe ram-fight, cock-fight, boxing and different stages of the day.

In शुभा'निरुद्ध, "मुञ्जद्वेष्ट", the hero, is vexed at the departure of his beloved हैनङ्गी, but is assured of meeting her again, despite her return to her husband. He makes the usual promenade in the hetaerae's street, has the usual imaginary' conversations and describes the ordinary sights, including snake-charmers and magic shows of gods and their mountains and so forth. Finally he succeeds in rejoining हैनङ्गी." The above is the main incident of the नाट्य, but it has some minor threads too. मन्दारक, a friend of the hero, had an adventure with a चित्रवेद, with whose wife he had been on terms of intimacy, and he describes his experiences at some length. Then the hero goes through the

- 3 This is not the proper word, for though when the विट converse with the hetaerae on the stage there is no other actor present on the stage and so far the conversation may seem imaginary, yet as far as the plot is concerned all this is supposed to be real. It is only the simpler and more primitive dramatic technique of नाट्य which lends it the character of an imaginary talk otherwise neither from the viewpoint of the विट nor from the viewpoint of the audience is the conversation meant to be imaginary and the whole interest centres round the unseen characters who are, to all intents and purposes real.

देववाट and about fifteen incidents are described and then he sees his friend कण्विक, to whom he narrates his experiences with हेमाङ्गी. Thus this भाग too shows a number of incidents.

यक्षारसर्वस्व is a variant of the above भाग, for in it the hero, अनङ्गशेखर, being separated from his beloved कनकलता, goes in a dejected mood through the देववाट and converses with about thirteen hetaerae. He then meets his friend कमन्दक, who describes his love-affair with an unknown lady in details, and finally the hero attains his desire.

रसज्ञ, which makes more pleasant reading, has a chief विट as the hero, who has promised his friend मन्दाकि to look after his wife in his absence. He goes about with her to a temple and then to his own house, after escorting the lady to her own abode. But soon he comes out, wanders in the street, talks and describes at large and finally after accepting the invitation of a lady from a neighbouring town to pay her a visit, goes back home to find the lovers united. There are about fourteen incidents in this play.

सुन्दानन्द is one of the lengthiest भागs, in which the hero, भुजङ्गशेखर, identifying himself with कण्विक, describes in double entendres his adventures with various hetaerae. He being separated from his beloved, wanders about and meets his friend वसन्त who is running away from one कमलापीड, with whose wife he had passed that night. He describes his amour with the lady at some length. About

fifteen incidents are described and then once more comes a friend of the hero कण्वक, who describes his experiences in minute details with one कमलिनी. Some more incidents are also seen grouped together making in all twenty threads.

This shows that our माग had no one continuous plot, but a series of unconnected incidents, described one after the other. This feature is seen in our earlier मागs too. In उभयामित्राङ्किका, the earliest⁴ extant माग, the विट is requested to reconcile the love-quarrel arisen between कुवेरदत्त, the son of समरदत्त and नारायणादत्ता, and he, starting for

- 4 That these four मागs are earlier than all the other known मागs, is obvious by the fact that, पदमालाङ्क and दूर्वाविटमाला are referred to by writers in the tenth and eleventh centuries and पदमालाङ्क by ४४५ in the sixth century while there is no reason why उभयामित्राङ्किका should not be assigned to ४४५ whose name is actually found in the colophon to the work. The माग itself bears at least two marks to vouchsafe its antiquity. The विट who is here called वैदिकान्त, meets on his way a पट्टाङ्गिका who does not seem to be a Buddhist nun but a follower of some Brahmanic system, probably of वैशेषिक, as otherwise 'मवेद्वैदिकान्तरेण' would be out of place. Further on she remarks

वत्पदार्थद्विधौ सप्तमत्तमात्रं तुल्यं प्रतीयते ।

Now we know that the later वैशेषिक theory acknowledged seven पदार्थs but the earlier मागs allowed only six to which सप्तम was added later on by the time of विश्वविजय (Compare Ket's Atomic Theory P. 180 also Radhakrishnan Indian Philosophy II P. 155). This will put the date of this play considerably earlier than the 10th century. Again there is a statement (in the play) which enumerates the different पदार्थs thus (P. 13)

the purpose, passes through the street of *hetaerae*, converses with seven or eight of them and finally learns from the maid of *नारायणदत्ता* that the lovers had reunited, for, both of them being put in psychologically anxious mood, set out to meet one

यस्यास्तावत्प्रथमं रूपधर्मावयवसमुत्पत्तिरुत्पादिना मुद्याना सम्पत्
चतुर्विंशतिभिनयसिद्धिं द्वात्रिंशत्प्रियो हस्तप्रचारः अष्टांशविंशतिरिक्छण
श्च स्थानानि नतिद्वय (त्रय) छहो रसा त्रयो गीतवादित्रादिनवा
हृत्प्रेमभाषाणि नृत्तागानि त्वदाभ्येच्छानङ्गानि ।

This distinctly enumerates 4 kinds of अभिनय, 32 kinds of हस्तप्रचार, 18 kinds of निरिक्षणम्, 6 स्थानs, 2 गायs, 8 रसा, and 3 गीतवादित्र etc. Out of these 4 kinds of अभिनय and 8 रसा are acknowledged by all while 6 स्थानs (of चागीs) are prescribed by मल्ल. But about the rest, NS has 64 kinds of हस्तप्रचार (सयुत 13 असयुत 24 कुलहस्तस 27—64) and 36 kinds of दृष्टि is against 32 हस्तप्रचारs and 18 निरिक्षणs in this drama. This too may point to an early period when मल्ल's treatise was not taken as authoritative.

Judged from this point of view this drama seems to belong to an early date.

That पद्मप्रभवकम् reveals traits of a style similar to that of the author of मञ्जुवज्रिक is borne out by some internal evidence. On P 10 is described one पञ्चिक as

राजपागाप्रविदितजनसम्पर्गे परिहृष्टश्च सगृहीतार्द्रवदनः सन्तुष्टितसर्वो
नामिकाद्वयमगुणित्वेन विवाहः अलङ्कारिकपौत्रिकामादिषु स्थितः

This trick it will be seen, is utilised in मञ्जुवज्रिक, in the case of शार्ङ्गिक. Same trick is once more resorted to in this drama with regard to वैशिक (P 15). Both these dramas—मञ्जुवज्रिक and पद्मप्रभवकम्—show a period when Buddhism was definitely ridiculed. These points together with the fact that this drama is referred to by वाच in the sixth century places it fairly early. मुनेश्च with whom the plot of the play starts seems to have been a renowned figure in ancient India (cf ND 119 also IIIQ VII 3).

another and are reconciled. In शूद्रक's पद्मप्रामृतकम्, the विट is requested by his friend मूलदेव who was also called वर्गीपुत्र, to bring about his reconciliation with देवमेता, with whom some sort of misunderstanding was created. And the विट, who seems to be called रास, boasting to be the friend of मूलदेव, who was a great मद्राज्याय, goes about the town and converses with five or six persons acquainted with him and with ten or eleven hetærae. Then he goes to देवदत्ता and by clever strategical speech manages to eke out the information that she loved मूलदेव. In भूर्गुविटसत्ताद, incidents are very few—only seven. In पादतुल्यचिन्तकम् a विट receives the information that a स्त्रीगङ्गोद्विगिष्णुनाम had been kicked by a यक्षिका and for the expiation of this pollution a committee was appointed on which the विट in question was taken as a member. He wanders, narrates some seventeen incidents and finally attends the meeting which has already prescribed a प्रायश्चित्त for विष्णुनाम. Thus all our मण्ड, without an exception, are very peculiar in having no plot, but a series of incidents. This, then, is a distinct feature of मण्ड, and one not being present in any other शास्त्र type (समवहार has a feature like this but the incidents are detached there in respect of the various acts, not in one and the same act) shows an extremely primitive character.

Another characteristic in which मण्ड is to be distinguished from the other शास्त्र types is its monologous nature. Strictly speaking a monologue is likely to be dry and utterly incapable of developing the plot and it is for this reason

that the device known as अक्रान्तवर्णित is resorted to by the Sanskrit actors. This makes it possible for the poet to introduce other characters, who though not actually present on the stage, are depicted as talking to the only one actor, the वित. This monologous character of भाग needs an expert actor to play the role of वित, but at the same time dispenses away with almost all the theatrical accessories for an audience who can imagine the character and the conversations represented as taking place between them, as real, can certainly visualise the scenes and other devices. Theatre, in very primitive times must have been some open space, converted for the time being into some sort of stage and such a stage cannot boast of a रङ्ग and a नेपथ्यरङ्ग and a रङ्गपीठ and a रङ्गशीर्ष and such other accessories. Such a theatre, void of almost all the theatrical accessories⁵, must have rendered necessary the outcome of a form of entertainment such as is represented by भाग. Even a casual glance through any published भाग would show its extremely poor dramatic technique. As to the stage-directions there are very few and these too are of a very elementary character. Most of the effect is created by descriptions, which as we

5 And in later times when our drama grew into a full fledged नाट्य, our theatre, though not a mere open space remained comparatively poor as regards these theatrical devices. It is however possible that when our drama grew to its fullest height, these devices were provided for in some manner or the other. See my paper Hindu Theatre IHQ vol VIII, 480 ff

shall soon see is another characteristic peculiar to मण. That the monologous nature of मण requires an expert actor would at once be realised. He was the only actor and he had to represent various emotions and moods experienced by the different characters and also different situations through which these characters passed. That such a monologue may well have been very primitive on account of its popular nature has been suggested more than once⁶.

In spite of the peculiar device of वाक्याभासिन् invented by the Sanskrit actor for relieving the monotony which would be produced by an absolute soliloquy (to which character our नायक would be reduced if this device is not resorted to,) our नायक really lack in smart and varied dialogue. As a matter of fact there is very little of a real type of dramatic dialogue in the मण. Dialogue in मण is forced and artificial and presents itself in the peculiar form of descriptions. These नायक are all descriptive in essence, and this is a very natural consequence of the monologue. A poet writing a मण can never afford to lose an opportunity to describe. Not only is it that he has to describe

6 Out of the theorists मण-प्र gives it a popular character in which he follows his guru वैष्णव who remarks (P 323) that this type is mostly for the diversion of the ordinary people (वृण्णव). Keith too acknowledges the primitive character of this type. "The monologue नायक has also an obviously popular character and origin." (*Sanskrit Drama* P 349)

various scenes like ram-fight or wrestling or sunset or sunrise or beauty of the dawn, but even in the dialogue between the chief विट and the hetaerae, where would appear the fullest latitude for the poet to break the fetters of this limitation, an essentially descriptive nature prevails. The poet would describe either the beauty of the lady or her sports or her various moods and where description is not present our भाग्य at once assume a narrative form which is sure to bring lengthy descriptions in its train. Take up any भाग्य and this will be borne out. The usual भाग्य would begin with a विट describing the effects of dawn and early activities of the people. Then he would describe the वेश्या and then would follow the various descriptions of sports etc., of the ladies. He may often meet a friend on the way and then the friend will enter into a narrative of his experiences with some ladies. Then he would pass from the street of the hetaerae and on the way would describe the cock-fight etc. It is thus clear that the भाग्य was by nature descriptive.

Though the theory is not clear, there appears sufficient grounds to believe that भाग्य was usually composed in Sanskrit only, as against the varied languages in all the other types of रस. All our भाग्य prove this to the hilt, and in spite of the fact that some of our later भाग्य have introduced Prakrit at certain places, it seems that in the earlier भाग्य Sanskrit was the rule. Out of the four भाग्य in चतुर्भाषी, only पादताडितम् has used

Prakrit and that too only twice in the course of the whole play, which is certainly very lengthy for a one-act drama. And the way in which Prakrit is used in these later नाट्य shows that it was a novel experiment on their part owing to the influence of the शूद्र which had certainly fully developed then. It therefore seems to be quite possible that Prakrit had no place in our original नाट्य, but later writers being under the strong influence of conventional models of the other शूद्र tried to introduce this feature in the नाट्य. This point naturally leads to another consideration. In नाट्य the actual actor on the stage, before the eyes of the audience was वृत् only, and though he conversed with various हताशा and also with persons naturally belonging to a lower strata of the society, it was he who repeated their speeches. In such cases the plot had enough opportunities to introduce the Prakrit, if that was the established convention. But, if our above suggestion is correct, नाट्य was the earliest dramatic form to evolve and at that date no precise convention had sprung up with regard to the use of various languages. Our theory is elaborate about the use of languages by various characters, and वृत्, who is the only actor in a नाट्य appears to have been allowed Sanskrit in earlier days, but was restricted to शूद्र in later days. NS in describing a वृत् does not give any injunction about the language to be used by him, but BP expressly describes him as शूद्रभाषी. Out of our earliest

dramas, other than भाग्य, चारुदत्त and मृच्छकटिक have a विट as a character, and in both these, he speaks in Sanskrit only. In नागार्जुनम् which is the only other drama in which a विट figures, Prakrit is resorted to by him. This is conclusive enough to show that विट was allowed Sanskrit in earlier days. विट is always described as a man of accomplishment, a man of town, a नागरक, and it is quite compatible with this character of his that he is allowed the use of Sanskrit. If this be true i.e. if the विट was allowed Sanskrit, a form of drama like भाग्य, in which he alone figured as the actor, must have been entirely composed in Sanskrit.

Taking all these points—the episodic nature of भाग्य, and consequent large number of heroes and heroines, the monologue, the very primitive dramatic technique, the descriptive nature of the plot and the employment of Sanskrit only to the entire exclusion of Prakrit together with the general scheme of evolution of the dramas already outlined by me, I am inclined to think that out of all the dramas, भाग्य was the first to evolve.

But though the भाग्य may be taken as earlier than व्यायोग or वीर्य or अह, why, it may be asked, should we not take the प्रहसन as the first dramatic type to evolve? It has the same loose dramatic technique suggesting an open-air theatre. It has the same coarse nature indicating its popular character. But taking the entire line of evolution as detailed in the foregoing pages, our working

basis that मण रूपक was the first form to evolve amongst the रूपकs, fits in very well with the whole scheme. Therefore, I am still inclined to take मण as the first dramatic evolute. For, the one respect in which मण differs from प्रहसन, is the large number of actors that the latter is allowed. To my mind only one actor shows a very primitive character. Then, again though our later प्रहसनs show an extremely low state of the society, our earlier ones as represented by मन्त्रिलस and मगवद-जुक्म, are dignified in a way, inspite of the lower characters figuring therein. So too the loose theatrical technique is seen in the later प्रहसनs, but the earlier ones show a settled conventional dramatic technique, such as is presupposed by any नाटक or प्रकाण. Then again प्रहसन shows a variety of languages and is in certain cases mostly in Prakrit. For all these reasons मण seems to be more primitive than प्रहसन⁷

- 7 I must here point out that though not attested by theory our earlier मण has a certain element of हास्य present in them. इन्द्र in his पद्मनाभनकम् depicts his विट as an accomplished person a नायक but at the same time gives him some traits which are later confined to विद्वान्. The burst of laughter accompanied by the sounds 'ही ही मो' which every audience would expect at the entrance of a विद्वान् and which has later become a regular feature with him, is thrice seen in this विट's case (P 12, 15, 19). The attempt at satirising the degraded position of the Brahmanas which has become a prominent method of exciting humour on the Sanskrit stage is fully seen in पाद्मनाभनकम्, where a foolish orthodox Brahmana being kicked by a lady, goes to the Brahmanas and विटs or expiation, and thus

भण thus seems to me the first dramatic type to evolve and if, now, we want to arrive at the original nature of our नाट्य type, from the foregoing discussion we will find the following characteristics of our first drama

- (1) it was entirely in Sanskrit,
- (2) it was descriptive in nature,
- (3) it was monologous in form,
- (4) and lastly, it was secular in matter.

But I wish to make this point quite clear * We have seen that as the हस्त form भण was the first to develop and both theory and practice prove, beyond a shred of doubt that भण हस्त was secular in its plot Even in the case of other one act dramas, the theory prescribes secular subjects with regard to ग्रहण and वीची In व्ययो, अद् and द्मि the plot is required to be renowned, but no where a religious phase is indicated द्मि has gods etc as heroes and it may have been religious but all the other one act plays were secular in their very nature Thus our नाट्य form was undoubtedly secular in its origin But I have to submit that evidence has another tale to tell with regard to the द्वय types We have taken भण, भणिक, रास, गोष्ठी and हस्तीशर as the earliest द्वय types to evolve Out of these भण and भणिक are required to have हस्ति

causes much mirth and other नाट्य almost regularly introduce one such incident at least in which some शत्रु student is thus ridiculed This feature of causing mirth in the audience by ridiculing the so called learned class has become regular with the चण्ड

etc., in their plot **रक्त** was connected with **रत्न**. So were **गोपी** and **हरीश**. Thus all these elementary and early **रत्न** types seem to have been religious. And, though it is quite possible that our earliest **रत्न** forms may have been both religious and secular i.e. they may have been resorted to on religious as well as secular occasions⁸, (for there being no plot, these **रत्न** forms had no claim to be called religious or otherwise) yet the tradition connects them with **शिव** and **पार्वती** and this may lend colour to its being connected mainly with religious occasions.

If this theory of gradual evolution of our **रत्न**, **रत्न** and **रत्न** types as detailed above, is correct, we will have to distinguish between certain stages of growth even in the **रत्न** types themselves. There will be roughly four distinct periods.

(1) The earliest phase of the evolution of our **रत्न** types would be represented by a form which required only one actor and one act.

(2) **रत्न**, in its second period, required many actors but still had only one act.

(3) Third period is represented by less complicated types with many acts.

(4) Finally, the fourth phase is represented by the full-fledged **रत्न** and **प्रकाश** types, which, when fully developed, gradually sent the other

8 Aba actually admits this, for he says that **रत्न** like **हरीश** etc. were performed in the presence of some king or in some temple's court yard (अबने स्थाने वा Aba 177-8).

lesser types into oblivion

And, now, we are in a position to answer the question raised by us at the outset of this volume about our drama being still-born. I have used this word purposely. A still-born child is that who at its very birth is dead i.e. devoid of all powers to develop further. So far we have taken the plays of भस and कालिदास to be the earliest and these dramas do create an impression that they have already reached that stage of dramatic development, which is the highest and for which there is no further development possible. Our earliest drama thus seems to be still-born but the very theory of gradual evolution of our drama, as propounded by me, falsifies all such notions. The earliest specimen that we possess is a भस and, though we may not be fortunate enough to recover other representatives of the other early types, it is quite certain that the dramas of भस and कालिदास represent the fourth and the last stage in the evolution of our drama. This means that at the commencement of the Christian era or a little earlier, we are already in possession of fully developed dramas which have at their back three distinct stages of evolution. Therefore the existence of a long chain of dramas representative of each of these periods will have to be admitted. This will put the actual beginning of our Drama in a very distant age—how distant, it is difficult to say at present. Moreover our drama was, at first, musical and added speech

to it eater and in this light it is likely that the Rgvedic dialogues and monologues represent our elementary द्वय types, the monologue being sung by one expert actor who may have been a मन्त्रि and the dialogue being carried on by two opposite parties. But into this realm of conjecture we shall not enter, just at present

- 9 One of the earliest⁴ uses of the word भाष in the sense of speech is seen in बृहदारण्यকোপনিषৎ Cf. दामान्तमन्त्रेणमदीनं अत्र
 यत्नेदुर्जन । तं जगमनिन्द्यद्वन्द्वं भाष कौत्सेन शवसर्ग ॥ 1, 2, 4

APPENDICES

APPENDIX I

LIST OF PLAYS AS QUOTED IN DRAMATICOLOGICAL TEXTS

(Figures refer to Page nos)

अनर्घदण्ड ND 193, BP 232, SD 63	SD 64, 88 DR 76, 79 etc
अनगतेनाहरेनन्दिनी (प्रकरण, श्रीशक्ति- कुमारविरचित) ND 95	कदगिन्दल (अङ्क) SD 286
अभिनन्दन BP 282	कनकवर्तमानव (द्वितीय) SD 106
अभिनन्दनव (अभिनन्दनविरचित) ND 155	कन्दर्पकृति (प्रहसन) SD 103
अभिरामदण्ड RS 265, 273	कौमुद्वशी (सङ्क) BP 269, DR 83
अभिधानशकुन्तल ND 57, 69, 154, BP 237, 233 228, SD 64, 66, 69, 70, DR 65, 66 etc Abh 39, 280 etc	कलान्दिनम् (गमयम्) SD 105
अच्युतमन्दन BP 250, NS IV, 2	कलिकृति (प्रहसन) BP
अच्युतवनि ND 172	कान्दल (मालिका) SD 107
आनन्दकोश (प्रहसन) RS 278	कुन्दभाग्य BP 223, SD 65
इन्दुलेखा (नाटिका) ND 114, 143	कुपुनयेवराजिन (इहान्त) BP 253, SD 100
इन्दुलेखा (बोधी) BP 251, 231	कुन्दोदय BP 283, ND 80 83 etc
उत्तमचरित ND 39, 100, etc DR 27, 28 etc	केलिरैवत (हर्षोत्त) BP 267, SD 106
उदयनवनिम् SD 85	कौमुदीमित्राणन्द (प्रहसन) ND 70
उदानकुञ्जरम् (उदाप्यक) BP 266	कौञ्जो सानन्द (श्रीगङ्गिन्) SD 105
उदानगणव ND 66, 111 etc	कालावृद्धिका (पारिजातलत) BP 286
	कालावृद्धिका (उत्तरवृद्धिका) BP 252

- गुणमाला Abh 177
 गृह्यशास्त्रादिना (नाटिका) SD 93
 गौडविजय (काव्य) BP 263
 चण्डकौशिक SD 75
 चन्द्रकला (नाटिका, मम) SD 90
 चित्रोत्पलावलम्बितक (प्रकरण, अमात्य-
 शाङ्कविरचित) ND 95
 चूडामणि (कोटिका) Abh 173
 KS P 328
 छलितराम ND 98, 104, 150
 etc. SD 102, DR 27, 83, 85
 जानकीराघव SD 77
 जामदग्न्यजय ND 123
 साङ्गदत्ता BP 243
 तापमवतराज BP 34, 43 etc
 Abh 217, 298, 338
 तारकोद्धारण (हिम) BP 248
 त्रिपुररुह (हिम) BP 248, SD
 99 NS IV, 10
 त्रिगुमर्दन (प्रेक्षणक) BP 263
 दक्षिणाहस्तादिहयक ND 53
 देवीनन्दगुप्त ND 71 (धुवदेवी
 occurs as a character)
 181 etc
 देवीपरिणय BP 223, 227
 देवीमहादेव (उद्योप्यक) BP 266
 SD 104
 घनजयविजय (व्यायोग) RS 261,
 287
 धूर्तचरित्र (प्रहसन) SD 103
 नर्मवती (नाट्यरासक) SD 104
 नलविलास ND 40, 45
 नागानन्द ND 45, 68 etc DR
 46, 50 etc
 नृसिंहविजय (प्रेक्षणक) BP 263
 पयोधिमन्यन (समवकार) RS 290
 पद्मावतीपरिणयम् (प्रकरण) BP 243
 पद्मावती RS 263, 266
 पाण्डवानन्द ND 149, BP 230,
 RD 82
 पाश्चदितक (भाग) Ath 178
 पार्थविजय ND 76, 81
 पुष्पदूयिनक ND 50, 94
 पुष्पमाला (मम सातपादानां) SD 63
 पुष्पभूयिनम् (प्रकरण, वज्रिन्नायक, कुल-
 खी) SD 98
 प्रतिमन्त्रु(नि)रुद्ध (भीमीमदेरमुनो-
 वंमुनागत्स्य) ND 115, 116
 प्रबोधचन्द्रोदय RS 265
 प्रभावती (नाटिका, मम) SD 73, 79
 82

प्रसन्नराघव RS 258	मालती in ND
प्रयोगाभ्युदय ND 140	मायाकापालिकम् (सत्पाक) SD 105
प्रियदर्शिका BP 244, DR 74 76 Abh 312	मयाङ्गरिका (ईदाम्) RS 298
बकुलवीथी BP 251	मायापुङ्गवम् ND 43, 48
बालचरित्र SD 73	मारीचवचनिकम् BP 217, 223
बालरामायण SD 62, 66 BP 240 237, 233	मारीचवध Abh 183, 184 (रागकाव्य)
बालिकावचनिकम् ND 138, 146	सुदागक्षम ND 43, 46 etc, BP DR 41, 75 etc. (calls it इदम्प्रथमम्)
विन्दुमती (दुर्मलिका) SD 106	मृच्छकटिकम् ND 50, 87 etc, BP 228, 223 etc. SD 67, 68 70 DR 29, 45 etc.
मदलेखा BP 238	मेनकानहृपम् (तोटक) BP 238
मनोरमावन्तराज (मीमटविरचिन) ND 144	मेनकादिनम् (रासक) SD 105
मञ्जिमकरन्द (अस्मदुपग्र) ND प्रकरण 171	ययातिविजयम् SD 89
महानाटक BP 241, 279 DR (हनुमनाटकम्) 44	यादवाभ्युदय (अस्मदुपग्र) ND 63, 84 etc
महेश्वरानन्द RS 275	यादवोदय (काव्य) SD 1-5
मागिस्यवटिका (कल्पवली) P 268	रघुविलाम ND 57, 84 etc.
माधववीथिका (वीथी) SR 290	रत्नावलि ND 40, 41 etc BP 207 etc SD 64, 65 etc DR 5, 6 etc Abh 25, 15 etc
माञ्जीमारव ND 67, 120, BP 210, 243, 280, SD 68, 69 DR 11, 45 etc	राघवविजय (रागकाव्य) Abh. 174 183 184 ect.
मालति (वि ?) क्षमिनित्र ND 40 91 etc BP 210, SD 81 DR 40, 44 etc	राघवाभ्युदय ND 47 49 ect. SD 96
मालिका is invariably called	

- रामानुदय ND 95, 56 etc, BP 39 etc Abh. 298
 229 SD, 65, DR 29, KS 248
 P 325
 रामानन्द (भोगदित) BP 235 258
 रामाभिनन्द SD 68
 राधाविप्रलम्भ (रसकाङ्क, मेखलविरचित)
 ND 116, Abh 42, 216
 Abh quotes this author
 as a dramatist 216
 रैवतमदनिका (गोष्ठी) SD
 रोहिणीमृगाङ्क (प्रकरण, अस्मदुपज्ञ) ND
 P 61, 68
 लटकमेलक (प्रहसन) SD 103
 लीलामधुकर (भाग) SD 98
 लनमाला (नाटिका, अस्मदुपज्ञ) ND
 171
 वालिवध (प्रेक्षणक) BP 263, SD
 103
 वासवदत्तनाट्यधारा (नृत्तपाद ?) [सुबन्धु s]
 Abh 247.
 विक्रमोर्वशीय ND 96, 143, BP 230
 etc, SD 75, DR 82, 83
 133, Abh 42 etc
 विद्वत्शालभजिका SD 103
 विधिविलसित (a drama on नल
 story) ND 78
 विलक्षणदुर्योधन ND 78
 विलासवती (न अशक्त) SD 140
 योणावती (भजिका) BP 262
 वीरचरित ND 39 etc DR 8
- 39 etc Abh. 298
 वृत्रोद्धरण (दिम) BP 248
 वीरभद्रविजृम्भण (दिम) RS 272,
 276 etc
 वैष्णोसहार ND 50, 57 etc BP
 228, 225 etc SD 67, 68,
 70, DR 59 etc Abh 297
 etc
 शक्तिरामानुजम् (उत्सृष्टिकाङ्क) BP
 252
 शारदचन्द्रिका BP 252
 शर्मिष्ठायायाति (उत्सृष्टिकाङ्क) SD 100
 शृंगारतिलक (प्रस्थान) BP 262,
 SD 104
 शृंगारमञ्जरी (भाग) RS 281
 सत्यहरिषिद् ND 42, 48
 समुद्रमन्थन (समवकर) SD 49
 सागरकौमुदी (प्रहसन) BP 247
 सागरलघन BP 205
 सीतापहरणम् BP 205
 सुग्रीवकेलनम् BP 263
 सुधाकलश (अस्मदुपज्ञ) ND 147,
 148 etc
 सैरघ्निका (प्रहसन) BP 247
 सौगन्धिकाहारा (व्यायोग) SD 99
 स्तम्भितरम्भक (तोटक) BP 238,
 SD (तोटक) 104
 स्वप्नवासवदत्तम् (भाषावृत्त) ND 84,
 BP 239, Abh 87

APPENDIX II

TECHNICAL TERMS

IN this Chapter I append an alphabetical list of the technical terms occurring in the foregoing pages, in the hope that they will be useful for the proper understanding of the text and render it self-contained

अनुमात्र [47] The stage of physical effect in the रस theory See रस

अनुवृत्ति [46] Sub-divisions of वृत्ति See सव्यङ्ग.

अनन्तर [114] A dancing Scene See P 118, l 11

अभिनय Histrionics Indian dramaturgy requires an actor to be clever in the art of acting or अभिनय अभिनय is fourfold आद्विक or कर्तिक, वाचिक, आहार्य and सत्त्विक. आद्विक or कर्तिक embraces all the bodily movements involved in acting Various movements of eyes, nose, ears, eyebrows, hands, feet etc, would come under this type of अभिनय Rules regarding the proper and accurate pronunciations of words and the rules regarding the employment of various languages and dialects would come under the head of वाचिकभिनय Appropriate dress and toilet would fall under आहार्यभिनय Interpretations of various moods represented in the plot would fall under the province of सत्त्विकभिनय Theory about these अभिनय is very elaborate

अभिसागिनि [125]. DR (2, 44)

अनर्ताडमिसरकान्त सार्वदेवभिसरिका

One who, being lover, goes to meet her

lover or makes him come to her is an अभिसारिका

अर्थप्रकृति [47] Sanskrit dramaturgists have prescribed that for the proper accuracy of the plot-development a dramatist should see that at least five points of his plot are quite distinct in his play. These five points or original elements (प्रकृति) of the plot are called अर्थप्रकृति. They are five in number viz बीज, बिन्दु, पताका प्रकरी and कार्य. Before the actual composition of the play a playwright has to fit up the proper skeleton of his plot. First he has to think about the बीज or the point at which the first germ of the plot becomes visible then he has to think about बिन्दु or the expansion of the germ. After the plot expands in this manner, he may sometimes think it necessary to have some episode (पताका) or episodical incident (प्रकरी) for further elaboration of the plot. And finally he has to think about the fitting end, the denouement (कार्य). These five points that are thus fixed up are called the अर्थप्रकृति or the original elements (of the plot), on which the whole plot is developed,

बीज=germ बिन्दु=Expansion of the बीज

पताका=Episode प्रकरी=Episodical incident

कार्य=denouement DR [of R, 1, 27]

अर्थोद्ग्राह [107] अर्थ+उद्ग्राह Indian music recognises four types of धातु. धातु is defined as प्रबन्धावयव (SR P. 272). Its four types are उद्ग्राह, मेलान, पुन and आमोग. Thus उद्ग्राह is a धातु. It is explained by चतुरस्रजिनाथ thus उद्ग्राहते प्रारभ्यते येन गीत स उद्ग्राह इति प्रबन्धस्य

प्रथमावयवोऽन्वयमङ्ग । (SR, P 272) It is further explained (SR P. 592)

आदौ वाद्यप्रबन्धाना शुद्धकूटादिनिर्मित ।

य स्रग्धो वाद्यते प्रादुर्दग्धाह त महत्तमा ॥ १७९

and

ते ढे है तडे तक्कतडे इति वाद्यप्रबन्धपूरणमन्यासादुद्घा प्रबन्ध ।

Thus it is a particular programme of playing upon beating drums to be played in the beginning of a प्रबन्ध.

अवमर्श [121] Pause See सन्धि

अवस्था [46] With reference to the central action of the plot, our theory prescribes five stages These are called अवस्थाs. They are named as आगम्भ, प्रयत्न, प्राप्त्याशा, निवृत्ताप्ति, and फलगम [cf DR, 1 28] Beginning of the action is आगम्भ. The effort that the hero has to make for the achievement of his object is प्रयत्न This stage shows that all is not clear sailing for the hero He has to put some effort, as the result of which there might arise some prospect of success, which stage is called प्राप्त्याशा After further effort this prospect turns into practical certainty of achievement, which is therefore termed as निवृत्ताप्ति, and finally comes the actual attainment of the result i.e. फलगम Thus these five stages refer to the progress of the plot

आगम्भ=Beginning of action प्रयत्न=Effort for the achievement of the object. प्राप्त्याशा=Hope of success. निवृत्ताप्ति=Certainty of achievement फलगम=Attainment of Result.

कन्या [123] One's own legally married wife.

A type of नयिका, which see

कन्या [123] An unmarried girl A type of

नयिका, which see.

कल्याणकरिता [123] A type of नयिका, which see

कुलजा [52] A heroine who is born of a noble

family.

कुटिनी [54] A harlot

कुटिनी [56] A type of इति, which see

कुटिल [121] A kind of कल

कृतोद्धत [60] A hero who is reputed in earlier literature or tradition, is called a कृतोद्धत or a प्रकृतोद्धत here. When such a hero has impudent manners in the play he is called कृतोद्धत

कनिका [123] A courtesan, a type of नयिका, which see

कथा [106] A metre, a type of song See SR P. 319

आर्चनं प्राकृतं गेन स्तुतिवचनमप्यथा ।

त्रिपदी पदपदी गद्येन्दुपरे मूलो जगु ॥

गम [60] A कवि, which see

गमोद [51] An act within an act e.g. in उत्तरगम or स्तुतिवचन When in the body of an act, the principal characters of a play are represented as witnessing a play enacted before their eyes, then occurs गमोद

चतुस्र [119] It is a जगति of कल the modern चोताल It is named after the ~~fourth~~ ^{fourth} in the principal beat : e. four.

चेट [54] A man servant, usually an accomplice of the विट

दक्षिण [121] A hero who is courteous to all his wives

दण्डद्विदण्डक [114] One or two sticks

दिव्यचारी [107] चारी is movement of an actress on the stage, while dancing. There are various types of चारी. This is probably the same as आकाशचारी i.e. the acting interpreting the movement in space

दिव्या [92] A divine heroine like an अप्सरा (e.g. उर्वशी)

दूती [126] A lady-messenger clever in persuading lovers to meet one another

देवी [92] Chief queen.

द्विपद्य [106] A type of metre, a song. See SR P 319 ff

छन्दसा द्विपद्येन स्यादद्विपद्य स्वमुक्तिरिति ।

तालहीनं सतालं वा ॥

This is a synonym of the classical metre दोषक. A प्रबन्ध or musical composition in which this metre is employed will also be called द्विपद्य

द्विपरी [122] A metre. A प्रबन्ध composed in that metre. It has कक्षताल. For its composition see SR P 313-4

धीप्रसाद [52] A type of नायक, which see.

धीरललित [92] A type of नायक, which see

धीरोदात्त [46] A type of नायक, which see

धीरोदत्त [61] A type of नायक, which see.

ध्रुवा [122] In the actual practice of the performance of a drama, there was a musical programme gone through At the entrance of particular characters in particular scenes, certain songs were sung declaring their entrance These were called ध्रुवाः भग्न as quoted in SR (P 90) describes thus

यानि चैव निबद्धानि छन्दोवृत्तिविधानतः ।
मुखप्रतिमुद्रादीनि गीतादान्यैव सर्वदा ॥
यदान्मन्त्रानि तानि स्युर्गुणान्नानि नाटके ।

Comm on SR (P 90) has this note इति प्रवेशार्थमुच्यते स्तुतयामन्वयता इत्यादि ।

NS has one whole अध्याय for this—the 42nd.

ध्वनिदा [122] Appears to be an item of musical programme.

नटी [46] सूत्रधार's wife

नागता [121] A type of नचिदा, who is accomplished in all the fine arts.

नाट्यालङ्कार [47] Our dramaturgy recognises 36 decorative elements (अलङ्कार) to be employed in a drama Just as there are अलङ्कार in Poetics, there are अलङ्कार in Dramatics also See NS XVI, which describes these अलङ्कार

नान्दी [48] Benedictory verse or verses Sanskrit commentators usually quote the following verse for नान्दी

आर्क्षीर्नमस्किदास्तु खो कच्छार्थमूतकः ।
नान्दीति कथ्यते

Its main characteristics therefore would be

these (1) It must be benedictory in nature (2) It should suggest the subject-matter of the plot (3) It should have 4, 8 or 12 चरणs.

Practically all our extant dramas begin with a verse which has the above nature and after this first verse the stage-direction ना-यन्ते ततः प्रविशति सूत्रधार occurs. In certain cases this line appears before the verse also, as in भास's plays. As a matter of fact this नान्दी verse is merely a part of the long programme called पूर्वखण्ड, which had to be gone through before the play actually commenced. BP (P 195-7) prescribes 22 elements of this पूर्वखण्ड, (See P 194, l. 20), out of which नान्दी is 12th compare BP P 196-7

नादिका [126] half a मुहूर्त See P 126

नायक [46] A hero According to Sanskrit dramaturgy there are many varieties of नायक. These varieties are mainly based on two distinct principles. From the viewpoint of the nature of the hero, he is classified as धीरप्रशान्त, धीरललित, धीरोदात्त, and धीरोद्धत. He is also classified as a lover i. e. with reference to his conduct towards his heroine or heroines. He is then called दक्षिण (courteous), शठ (deceitful) षट् (shameless), or अनुकूल (agreeable). There are some other principles of division also, but we are here concerned with the first principle only. Therefore we shall explain these four varieties धीरप्रशान्त DR, 2, 4

सामान्यगुणयुक्तस्तु धीरशान्तो द्विजादिक

This suggests that he must have all the quali-

ties of a gentleman, and that he must be particularly self-controlled (धीर) and calm (शान्त)

धीरललित DR, 2, 3

निश्चिन्तो धीरललित क्षान्तकृत सुखी मृदु

His qualities are self-control (धीरत्व), light-heartedness (ललितम्), no anxiety, fondness for arts (क्षान्तकृत), happiness and delicacy

धीरोदत्त DR, 2, 6

दर्शनान्तरंभूतिश्रे मायाद्वयवराणा ।

धीरोदत्तस्त्वहम्भीरा चतुष्टयो विक्रयन ॥

Self-controlled, haughty (उदत्त), proud, jealous, deceitful, devoted to magic, egoistic, fickle, irascible and boastful—these are the qualities of the धीरोदान hero.

धीरोदात्त, DR. 2, 5

महाशुल्कोऽतिगम्भीर सनवानविक्रयन ।

स्थिगे निगूढाह्वाने धीरोदात्तो हृदयत ॥

Self-controlled, exalted उदात्त very sobre, forbearing, not boastful, steady, with subdued ego, firm of purpose (हृदयत) and of great excellence (महाशुल्क)—these are the qualities of the धीरोदात्त hero

नर्तिका Heroines are of many types First principle to classify them is their marital relations. A legally married wife is called स्वीया or कृता. Another's married wife, with whom the hero comes in contact is called अस्वीया or परस्वीया. A courtesan with whom the hero has relations is called a वेश्या or सामान्या or गणिका. These are thus described in DR

स्वाऽन्या साधारणस्त्रीति तद्गुणा नायिका त्रिधा । 2, 24
 अथस्त्री अन्यकोदा च नान्योदाऽगिरसे क्वचित् ।
 अन्यानुरागमिच्छात कुर्यादज्ञातिसमाश्रयम् ॥ 2, 32
 साधारणस्त्री गणिका कलाप्रागल्भ्यधौर्त्ययुक् । 2, 23
 छत्रकाममुख्यार्थाङ्गस्वतन्त्राहयुपपन्नान् ।
 रक्तेव रञ्जयेदादयाभि स्वान्मात्रा विवासयेत् ॥ 2, 34
 रक्तेव स्वप्रहसने नैषा दिव्यवृषाभये । 2, 35

Thus from the viewpoint of marital relations the heroine may be स्त्रीया : i.e. one's own wife, or अन्या : i.e. a कन्या (a maiden) or another's wife (परकीया), or सामान्या : i.e. a courtesan. 2, 32 makes it clear that परकीया should never figure in the principle. 2, 33-34 count the qualities necessary in a सामान्या.

Again, according to her age and consequent development of her own nature she is classified as मुग्धा (Inexperienced) मध्या (Half-experienced) and प्रगल्भा (Experienced) or प्रौढा. These are thus described in DR

मुग्धा नववयसि कामा रतौ वामा मृदु क्षुधि । 2, 26
 मध्योद्यद्विवनाना मोहान्तसुरतक्षमा । 2, 27
 धीरा सौम्यासवकोक्त्या मध्या साधुकृतात्मन् ।
 खेदेयेयित कोपादधीरा परयाक्षरम् ॥ 2, 28
 यौवनान्धा स्मरोन्मता प्रगल्भा दयिताङ्गके ।
 विलीयमानेवानन्दादतारम्भेऽप्यचेतना ॥ 2, 29
 सावहित्वादरोदास्ते रतौ धीरेतरा मुग्धा ।
 सतर्ज्य ताडयेन्मध्या मध्या धीरेण त वदेत् ॥ 2, 30
 द्वेषा ज्येष्ठा कनिष्ठा चेत्यमुग्धा द्वादशोदिता ॥ 2, 31

मुग्धा has the desire of new youth, is bashful in love-sports, and gentle in anger. मध्या has the love of rising youth, and is capable of enjoying

love-sports till fainting 2,28 describes these sub-varieties of मध्या according as she is धीरा, मध्या or अधीरा in her anger, towards her lover 2,29 describes a प्राग्भा or प्रौढा She is blinded by youth, is intoxicated with love, absorbing herself as it were, into the body of her lover through joy, becomes unconscious even at the beginning of love-sports 2,30 describes the three varieties of प्रगल्भा according as she is धीरा, मध्या or अधीरा in her anger towards her lover Again both these मध्या and प्रौढा can be ज्येष्ठा (an elder wife) or कनिष्ठा (younger wife)

Again with reference to her mental condition due to her relations with the hero, a heroine is classified as स्वाधीनपतिव्या, वायस्वयव्या, विहोतकष्टिता, सङ्गिता, कन्दान्तरिता, विप्रलम्भा, प्रोषितप्रिया and अभिसारिका

They are thus described in DR.

आशान्तरावस्था स्तु स्वाधीनपतिव्यादिभ्यः । 2, 36
 आशान्तरावस्थायां ह्येव स्वाधीनपतिव्या । 22, 39
 मुदा नाशकसञ्ज्ञा सा माद्वन्द्वेति प्रिय । 2, 38
 विरहव्ययञ्जकं तु विहोतकष्टितान्मना । 2, 31
 ज्ञातेऽन्ध्यासगविहृतं सङ्गितशोकप्रिया । 2, 40
 कन्दान्तरिताऽनपदिष्टाऽनुधननिपुण । 2, 41
 विप्रलम्भोक्तमनमप्राप्ततिविमनिता । 2, 42
 दुःखान्तरावस्था तु कथं प्रोषितप्रिया । 2, 43
 कमानाऽभिसारिकाया माध्याऽभिसारिका । 2, 44
 चिन्तानि धामनेदाप्रवृत्तानि नन्दनम् ।
 युक्तं यत्नम् । हे वयम् । 2, 15

When the lover is by her side and at her service, she is called स्वाधीनपतिव्या One that decorates

herself to meet her lover when he comes, is called वासवसञ्ज्ञा One whose lover tarries in coming to her, inspite of her being non guilty is called विश्वेष्टा One who has discovered her lover having been disfigured through his love-sports with another woman is खण्डिता One who has repulsed her lover through anger and then suffers remorse is क्लृप्तान्तरिता One who is greatly insulted by her lover, by not turning up at the agreed rendezvous, is called विप्रलब्धा One whose husband has gone abroad on business is called प्रोषितप्रिया One, who being love-lorn goes to meet her lover herself, or makes him to come to her is called अभिसङ्गि 1,45 gives the characteristics of these नायिकाः

निराश or निराश [108] An item of musical programme

निर्वहण [62] सधि, which see

पताका [47] An अर्थप्रवृत्ति, which see

पत्नीया [73] Another's wife, A type of नायिका, which see

पाचाली [07] A kind of रीति

पीठमद [07] He is called a पताकानायक, He is thus described in DR

पताकानायकास्त्वन्या पीठमर्धे विचक्षण ।

तस्यैवानुचरो भवति विचित्रतमस्तद्वर्ण ॥ २, १०

He is intelligent, following the नायक, devoted to him and is slightly inferior to the नायक in all his qualities BP describes him thus (P 94)

स पीठमर्धं विश्वास्त्य वृत्तिव्रीणादयः ।

८. पुनर् [123] A heroine who has remarried
 प्रकरी [47] An अर्थरूति, which see
 प्रपञ्चाल [114] A type of लाल
 प्रतिमुल [115] A सवि, which see

प्रवेशक [47] प्रवेशक and विष्कम्भक are two introductory scenes. When a dramatist thinks that in the representation of his plot there are some incidents which are not very important from the dramatic viewpoint, but which are such as would be inevitable for connecting the link of the plot, he suggests such incidents by such scenes e.g. in उत्तराण, in the first act, राम abandons सीता. The 2nd act proper begins after 12 years with राम going to kill हनुमन्. What happened during these 12 years (e.g. the birth of लव and कुश etc.) is necessary for the proper appreciation of the plot. So the dramatist puts an interlude scene and suggests these incidents. Such scenes are of two types called प्रवेशक and विष्कम्भक. They have following characteristics

प्रवेशक (1) It should not occur in beginning of the first act. It can occur in the beginning of any other act. (2) In it all the characters should speak in Prakrit, i.e. all the characters figuring therein are low ones

विष्कम्भक (1) It can occur in the beginning of any act, even the first. (2) It is called ~~विष्कम्भक~~ ^{विष्कम्भक} if all the characters therein ~~are in Sanskrit only~~ ^{are in Sanskrit only} and it is called ~~विष्कम्भक~~ ^{विष्कम्भक} if some

of the characters speak in Sanskrit and some in Prakrit

प्रस्तावना [48] Several types of प्रस्तावना are explained earlier (See P 48) Following are the requisites of a प्रस्तावना

(1) It should occur in the beginning of a play (2) In it सूत्रधार should converse with his wife who is called नटी or his attendant who is called पार्ष्णिपार्थक or माण्डि or विदूषक Or he may enter alone and address the audience (3) In the course of this conversation or speech, the audience should be informed about the name of this play, the name of the author and his history (4) Before closing the प्रस्तावना the सूत्रधार should introduce the character or the incidents of the actual beginning of the first act

All these features are not present in all our extant plays For instance in भास's plays only the सूत्रधार enters and introduces the play and goes away, and (3) Is altogether absent In कालिदास's dramas, except the personal history of the author all other points are seen While in later plays like those of दशरथ and भवभूति all these details are present

प्रौढा [126] A heroine experienced in love-sports
See नायिका

वन्धनी [63] A harlot

विन्दु [15] An अर्धप्रवृत्ति, which see

धीन [45] An अर्धप्रवृत्ति which see

भगवत्काल [106] A type of काल भगवत्काले चतुर्विंश नमः

विज्ञानज्ञान ! T SR. I, 444

भक्तवाक्य Though nowhere found in theory, almost all our extant dramas append a verse at the end of the play, which is called भक्तवाक्य In this verse the hero of the play asks for a blessing from the most revered personality in the play It has been suggested that this verse was recited in honour of भक्त who is supposed to be the founder of dramatic science on this earth. Others think that it is a mass prayer by all the actors together, as one of the synonyms for an actor is भक्त For this discussion see my paper 'Bhagavadajjukam and Bharatavākya' in IHQ

भागी [46] A वृत्ति, which see

भाव [47] An emotion See रस

भागिनी [123] A type of नायिका BP describes her thus (P 291)

स्वयं प्रवृत्तमुक्ता प्रवृत्ते भोगदर्शने ।

सपत्नीनाममहता भोगिनीति निगद्यते ॥

When the love-sports begin, she herself makes the start and she does not tolerate co wives

भक्तवादी [106] An item of musical programme

मञ्जाल [114] A type of नाट्य । मञ्जालो दिगमालाद्विभि-१२१
चतुर्लङ्घ SR I, 440

मार्गशी [106] A musical song is called गीत मार्गशी is a type of गीत It is thus defined SR P 141

गीतका कलायाम् दायका विदम्बितल्य पदम् ।

द्वितीयायां मज्जन्त्य तत्पदं मारमनुगम् ॥

सत्तीवपदे ते च तृतीयस्यां हुते लये ।

इति त्रिराहतपदां मागधी जगदुद्धा ॥

मात्रा [106] Time taken in pronouncing one लघुगणै This can be a type of ताल etc also

मानिनी [92] A type of नायिका One who, feeling insulted by the conduct of her husband is angry with him is called a मानिनी

मारवि [46] An attendant of सूत्रधार, पारिवर्षिक

मार्गनिवा [106] An item of the musical programme

मुख [47] A मन्त्रि, which see

मुग्धा [92] A heroine inexperienced in love-sports See also नायिका

मुग्जाक्षरवाद्य [114] A beating drum, probably नौबत

वृत्ति [121] Pause in music

रथ्या [106] An item of the musical programme a ताल or the like

रस [47] Theory of रस is peculiar to Indian dramaturgy It has also played a very important part in the science of Poetics To understand this theory let us take an example An actor stages the part of राम, in separation from सीता He wishes to create a tragic feeling in the mind of the audience. The process by which he will achieve his end will pass through the following stages

[1] (a) This feeling originally relies upon राम and सीता If these two are non-existent the feeling

will not arise at all. Therefore these two—hero and heroine—are the sources from which the feeling arises. (b) This feeling, after thus rising, is nourished or excited by the environments like clouds etc. So far the process is mostly unconscious. But soon, these two stages begin to act upon the body and mind of the actor. [2] Due to the physical effect, he has tears in his eyes etc. [3] Due to the mental effect, first there arises a vague feeling of dejection, etc. At this stage the process begins to be conscious, and soon [4] this vague feeling if nourished, takes the form of a permanent mood which we call grief. Here the process becomes fully conscious.

These stages, in the terminology of the theory, are designated as follows:

[1] (a) The hero and the heroine, on whom the feeling originally rests, are called *आलम्बनविभावः*. [1] (b) The environment which excites the feeling is called *उत्प्रेरणविभावः*. Both these form one stage called the *विभाव* stage. [2] The physical effect of the first stage is called *अनुभावः* or *मत्तित्व-अनुभवः*. [3] Its vague transitory mental effect is called *व्यभिचारिभावः*. [4] And the last stage where this transitory mental effect becomes deep-rooted and takes the form of permanent mood is called *स्थायीभावः*. Thus [1] (a) and (b) are *विभावः*, [2] is *अनुभावः* and [3] and [4] are *भावः*.

When this process goes on in the mind of

the actor it is subjective only but as the actor goes on interpreting the various stages by his histrionics, speech etc, the audience also goes through the same stages Here the process becomes objective also When this process (objective as well as subjective), reaching the last stage of स्थायी भाव, is completed, the minds of the audience experience a subtle pleasure which is termed as रस रस is the ultimate pleasurable mental condition, which is the outcome of the *whole* of the above process

अनुभावs are named as स्तम्भ, प्रलय, रोमाञ्च, स्फेद, वैवर्ण्य, वपेष्ट, अग and वैस्वर्य व्यभिचारीs are named as निर्वेद, ग्लानि शंका, अमूया, मद, धम, आलस्य, दैन्य, चिन्ता, मोह स्मृति, धृति, क्रीडा, चपलता, हर्ष, आवेग, जडता, गर्व, विषाद, ओत्सुक्य, निद्रा, विस्मृति, त्रास, वितर्क, स्वप्न, विबोध, अमर्ष, अवहित्य, उग्रता, मति, व्याधि, उन्माद, मरण स्थायीभावs are the following रति, हास, शोक, क्रोध, उत्साह, भय, जुगुप्सा, विस्मय, and (निर्वेद) And the रसs are शृङ्गार, हास्य, करुण, रौद्र, वीर, भयानक, वीभत्स अद्भुत and (शान्त)

रेचकs [16] Separate (not simultaneous) movements of hands, feet, waist, and head. A division of कायिकाभिनय

लय [121] Rhythm created by reciting syllables in proper time-measure

लस्यार्द्रs [68] लस्य is the gentle dance Theory recognises ten types or elements of लस्य BP describes them thus

गेयवद मितपादमामीनं पुष्पगण्डिका ।
प्रच्छेदक त्रिमूढम सैन्धवाय त्रिमूढकम् ॥
उत्तमोत्तमं चतुर्वतप्रत्युक्तमेव च ।
लस्य दशविध येन दक्षनिर्देशन-पथम् ।

वीणादिवाद्ययोगेन सहितं यत्र भाव्यते ।
 ललितं नायिकागीतं तद्वेषपदमुच्यते ॥
 चञ्चल्युदादिना वाक्याभिनयो नायिकाकृतः ।
 भूनेचारीप्रकारेण स्थितपाठ्यं तदुच्यते ॥
 भूनेत्रपादचलनविलासाभिनयान्वितम् ।
 योज्यमासीनया पाठ्यमासीनं तदुदाहृतम् ॥
 नानाविधेन वागेन नानाताललयान्वितम् ।
 तस्य प्रयुज्यत यत्र सा ज्ञेया पुष्पगण्डिका ॥
 अन्यामङ्गमशङ्कित्या नायकस्यातरोपया ।
 प्रेम्च्छेदप्रकटः तस्य प्रच्छेदकं विदुः ॥
 अनिष्टुग्गङ्गापदं सनत्तैरलकृतम् ।
 नट्यं पुष्पभावाद्यं त्रिमूढकमुदाहृतम् ॥
 देशभाषाविशेषेण चलद्वलयशृङ्खलम् ।
 तस्य प्रयुज्यते यत्र तत्सैन्यवसुदाहृतम् ॥
 चारीमिल्लिताभिश्च चित्रायाभिनयान्वितम् ।
 स्रष्टमावरणीयेन तस्य यत्तद्विमूढकम् ॥
 अपाङ्गितपार्थस्यं गेयभावविभूषितम् ।
 तस्य मोक्षगङ्गाकयं यदुत्तमोत्तमकं भवेत् ॥
 कोपसादजनितं साधिशेषादाश्रयम् ।
 वाक्यं तदुक्तास्त्युक्तं द्वयोः प्रभोक्तगन्धकम् ॥

Thus there are ten *tanvyaṅga*s viz गेयपद = mere song, स्थितपाठ्य = recitation by one who is standing, आसीन = Recitation by one who is seated, पुष्पगण्डिका = Dance in accompaniment with various types of musical instruments, प्रच्छेदक = Song, expressing the breach of love, by one who is a *chakṣita*, त्रिमूढ = (it is also called त्रिगूढ) Representation, mainly of males, with सनत्त (i.e. even metres) and gentle words, सैन्य = Dance, with bangles and girdles shaking expressed in देशभाषा, विमुढकम् (it is also called त्रिगूढकम्) = Dance with various types of histrionics,

and clear emotions, by means of various चरित्स,
उत्तमोत्तम = Speech of one who is anxious and who is
unmindful of persons by his side, and उक्तप्रत्युक्त
= Fierce conversation caused by anger

These लास्याङ्गs may be employed in a drama
at several places

SR gives a set of ऐशीलास्याङ्गs which are worth
noticing here (P 7934)

चालिखालिवड्याथ लटि सूकमुरोक्षणम् ।
धसकथाङ्गहार स्य दोयारो विहसी मन ॥
लास्याङ्गानि दक्षैतानि देरः। देशीविदो विदुः ।
कोमलं सरिलास च मधुर ताललास्ययुक्त ॥
नातिद्रुत नातिमन्द त्र्यसताप्रचुर तथा ।
पादोरुक्कटिबाहुना योगपथेन चालनम् ॥
चालि सा दौष्ट्यसामुह्यप्राया चाश्विहो भवेत् ।
सुकुमार तिरक्षीर्ण विलामासिक च यत् ॥
शुगपरकटिबाहुना चालन सा लटिर्मता ॥
कर्णयोर्हृद्विबहुल नसलीलावतसयो ।
विलम्बेनाविलम्बेन सूक्तं तल्लयचालनम् ॥
विलम्बेनाविलम्बेन कुचयोर्भुजशीर्षयो ।
ललित चालने तिर्यङ्गतङ्गा प्रादुहोक्षणम् ॥
धमक स्यात्सुललित स्तनाधोनयन सयात् ।
सताललङ्घितोपेता क्रमारक्ष्या द्वयोर्नेति ॥
धनुर्वदङ्गहार स्वादिति नि शङ्कभाषितम् ।
किञ्चित्तिर्यङ्गधो मूर्ध्नो गतिरोयारको मन ॥
न्मिन स्याद्विदक्षी यस्तु शङ्कारसनिर्भर ।
अभ्यस्तादय एवातिसूक्ष्मप्रत्यप्रमङ्गिभार ॥
गीतादेरागत स्यायस्तल्लयात्मनो मतम् ।

These are, of course, not meant here

वसन्त [106] A type of ताल See वसन्तो न्मौ ।
SR D, 451

वर्ग [106] A प्रबन्ध See SR P 305

वांताल [104] A type of ताल, वर्गभिन्नो दुर्तो लोम
SR P 436

वर्धनिष्ठ [122] A type of ताल

वाचिक [70] A type of अभिनय, which see

वाद्यताल [16] A type of ताल

वासकताल [125] A type of ताल

वासकप्रवा [115] A type of नायिका, which see

विट [52] One of the assistants of the hero
He is thus defined.

एकविंशो विटश्चान्यो DR, 2, 13

एकविंशो विटस्तस्य क्षमनत्रेषु कौशलम् BP, P 94

His main qualification was his proficiency in
the art of love Therefore he alone figures in भाग

विश्वक [16] One of the assistants of the hero
He is thus defined

इत्येव विश्वक DR, 2, 13

विकृत इवचोर्वैर्हास्यकृतस्याद्विश्वक ।

पीडमप्यस्य पुरतः प्रयोक्ता नायिकादिषु ॥ BP. 44

विभाव [47] See रस

विमर्श [60] Same as अविमर्श, which see

विग्रह [105] A word used for 'a scene'

वीच्यङ्ग [60] Following are the वीच्यङ्गs (DR, 3,
13-26)

उच्चात्यक वलगिते प्रवहन्निगते छन्दम् ।

वाहेत्यधिबले गण्ड अवस्यान्दितनालिके ।

- असत्प्रलापव्याहारमृदवाणि त्रयोदश । 3, 13
 गूढार्थपदपर्यायमाला प्रश्नोत्तरस्य वा ।
 यनान्योन्य समालापो द्वेधोद्धात्यं तदुच्यते ॥ 3, 14
 यत्रैकत्र समावेशात्कार्यं अन्यत्प्रसाधयेत् ।
 प्रस्तुतेऽन्यत्र वाऽन्यस्यात्तच्चावलगितं द्विधा ॥
 अमद्भूतं मिथस्तोत्रं प्रपद्यो हास्यकृन्मतः । 3, 16
 श्रुतिसाम्यादनेकार्थयो नन त्रिगतं त्विह ।
 नटादित्रितयालापः पूर्वज्ञे तदिष्यते ॥ 3, 17
 प्रियाभैरप्रियैर्वाक्यैर्विलोभ्य छलनाच्छलम् । 3, 18
 विनिवृत्त्याऽस्य वाक्केली द्विविधः प्रत्युक्तितोऽपि वा । 3, 19
 अन्योन्यवाक्याधिक्योक्तिः स्पर्धयाऽधिबलं भवेत् । 3, 20
 गण्डः प्रस्तुतसम्बन्धिभिर्नार्यः सहसोदितम् । 3, 21
 रसोक्तस्यान्यथा न्यास्या यत्रावस्यन्दिता हि तत् । 3, 22
 सोपहासा निगूढार्था नालिकैः प्रहेलिकाः । 3, 23
 असम्बद्धकथाप्रायोऽसत्प्रलापो योऽयत्तः । 2, 24
 अन्यार्थमेव व्याहारो हास्यलोभकरः वचः । 2, 25
 दोषा गुणा गुणा दोषा यत्र स्युर्मदव हि तत् । 2, 26

In the body of a regular-full fledged drama these served the purpose of introductory elements DR has a note to that effect

एष मन्यतमेनार्यः पात्रं चाक्षिप्य सूत्रभूतः ।

प्रस्तावनान्ते निर्गच्छेत् ततो वस्तु प्रपद्येत् ॥ 2, 27

सूत्रधार, at the end of the प्रस्तावना should introduce the plot or a character thereof, by means of any one of these elements

1 उद्धात्य=it happens when there is mutual conversation or series of questions and answers, with synonymous words, having ambiguous sense

2 अवलगितं would occur when, due to coincidence, opposite objects are fulfilled or when in the work

in hand, some other end is achieved

For instance उदात्त would occur when राजकुमार on the verge of being united with the King got rebuff from him, and the second would occur, when owing to some coincidence, one gets his इष्ट. In the first अवधि comes up from the प्रसुत, in the second इष्ट follows

3 प्रशंसा is constituted when there is mutual humorous praise, through untrue speech

4 श्रुति happens when many interpretations of some speech, are possible on account of resemblance in sound

5 छद्म occurs when deception takes place through temptation caused by अग्रिम speeches, though they sound like मिय ones

6. बाधेति would happen when some incomplete speech is cut off in the middle significantly, or when there are two or three retorts

7 अधिबल occurs when there is speech which, through rivalry, shows superiority in mutual speech

8 गड् when, with regard to the प्रसुत speech, something carrying a different sense is uttered all of a sudden, it is गड् ?

9 अवस्यन्ति occurs when a speech full of रस is explained away in some other way

10 नालिङ्ग is a speech like प्रहेलिका in which there is joke and which has some hidden sense

11 असंग्रह is improper prattling, constituted mainly of irrelevant talks

12 व्याहार is that speech which produces humour and temptation hunting at some other sense altogether

13 मृदव is caused when faults are represented as qualities and qualities as faults

वृत्ति [56] वृत्ति is a style They are called वैशिकी, सत्त्वती आरभटी and भारती They are thus described in DR

तद्व्यापात्मिका वृत्तिश्चतुर्धा तत्र वैशिकी ।
 गीतकृत्यविलासैर्मृदु शृङ्गारचञ्चिते । 2, 77
 नर्मगतस्फूर्जतत्स्फोटतद्भैरवतुरङ्गिका । 2, 78
 वैराग्यकीडित नर्म प्रियोच्छन्दनात्मकम् ।
 हास्येनैव सशृङ्गारभयेऽविहित त्रिधा ।
 आत्मोपश्लेषभोगमाने शृङ्गार्यपि त्रिधा ।
 शुद्धभङ्गभय द्वेधा त्रेधा वाग्वेशचेष्टिते ॥
 सर्वे सहास्यमित्येव नर्माष्टादशोदितम् । 2, 79
 नर्मस्फूर्ज सुखारम्भो भयान्तो नवसङ्गमे । 2, 80
 नर्मस्फोटस्तु भयान्तो सूचितोऽल्परसो लयैः । 2, 81
 छत्रनेत्रप्रतीचाऽऽनर्मगर्भोऽर्थहेतवे ।
 अङ्गे सहास्यनिर्हास्येरेभिरेपात्र वैशिकी ॥ 2, 82
 विशोका सत्त्वती सत्त्वशौर्यत्यागदयार्जरी ।
 सत्त्वापोत्थापकावस्था सधारय परिवर्तक ॥ 2, 83
 संलापको गमीरोक्तिर्नानाभावरसा मिथा । 2, 84
 उत्थापकस्तु यत्रादौ युद्धायोत्थापयेत्परम् । 2, 85
 मन्त्रार्थदेवशक्त्यादे साधारय राघवदण्डम् । 2, 86
 प्ररञ्ज्योत्थानकार्यान्त्यकरणात्परिवर्तक । 2, 87
 एभिर्द्वैधतुर्धेय यात्त्वहारभटी पुन ।
 मायेन्द्रजालसमामकोपोद्धान्तादिचेष्टिते ॥
 सक्षिप्तिका स्यात्संकेतो वस्तुधानावधाने । 2, 88
 सक्षिप्तवस्तुवचना सक्षिप्ति शिल्पयोगत ।

एवेनेतुनिवृत्त्याऽन्ये नेत्रन्तर्परिग्रहम् ॥ 2, 89
 सफेदस्तु सनाथात कुदसद्वरोद्वयो । 2, 90
 मायाशुयारि वस्तु वस्तुभाषननिष्पत्ते । 2, 91,
 अवयानस्तु निष्कानप्रवेशप्रामविद्रवे । 2 92
 एमिष्टैवमुपेय 2, 93
 भारती ससृजप्रयो वाग्व्यापारो नटाश्रय ।
 मेदे प्रगेचनायुक्तैर्वीक्षीप्रहसनासुते । 3, 5
 उन्मुखीकरा तत्र प्रसातान प्ररोचना । 3, 6

BP has the following for भारती इति P 228

या वाक्प्रधाना पुष्पयोज्या स्त्रीवर्जिता ससृजताप्रयुक्ता ।
 स्वन्मधेयैर्भगैः प्रयोज्या सा भारती नाम भवेत् इति ॥

Thus there are four इतिस वैशिष्टी is soft, सारवती is grand, भारवती terrible and भारती is eloquent

देशज्ञी [52] A courtesan.

व्यभिचारी [47] stage of transitory mental effect in the रस theory See रस

मावती [58] A इति, which see

सत्त्विक [17] Same as अनुभाव See रस Also a type of अभिनय, which see.

सामान्या [73] A courtesan See also नदिदा

सुताल [119] A kind of ताल

सूत्रधार [16] The manager of a dramatic company

संधि [47] Like the अर्थप्रवृत्तिस and अवस्थास, संधिस too are essential for the plot-structure of a play In the plot of a play, sometimes we get well-defined junctures These are called संधिस Following is

the scheme as given in DR

- अन्तरैकार्थसम्बन्ध संधिरैकान्वये सति । 1, 35
मुखप्रतिमुखे गर्भं सावमर्शोपसंहति । 1, 36
मुख बीजसमुत्पत्तिर्नानार्थससम्भवा ।
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Five sabhis are मुख प्रतिमुख, गर्भ, अवमर्श and निर्वहण
In मुख, we begin with the commencement of बीज and go through different developments of बीज till we reach विन्दु मुख has 12 sub-divisions (सभ्यगः) Thus in the body of मुख itself, the first utterance which would point to the seed is उपश्लेष, its extension is परिवर्, etc In प्रतिमुख, the love that is produced as the seed, is sometimes visible and sometimes invisible but through the effort of the hero, the plot is developing to gain its end It has 13 sub divisions, which are based on विन्दु and प्रयत्न and therefore, there must be some progress made in the बीज Thus throughout these 13 divisions we have effects to develop that love which spring up in the first stages-मुख-बीज and आरम्भ In प्रतिमुख the plot should progress without obstacles In गर्भ the following points should be present

(1) चीज, that is made manifest should be lost sight of

(2) There must be renewed search after it

(3) There may or may not be पात्र

(4) There must be अस्वभाव,

Thus गर्भ differs from मुल and प्रतिमुल in as much as these two were based on corresponding two elements of अस्वभाव and अयंशुति, while गर्भ is based on अस्वभाव, an element of अस्वभाव only. वताम an element of अयंशुति may or may not be present here. It has 12 sub-divisions.

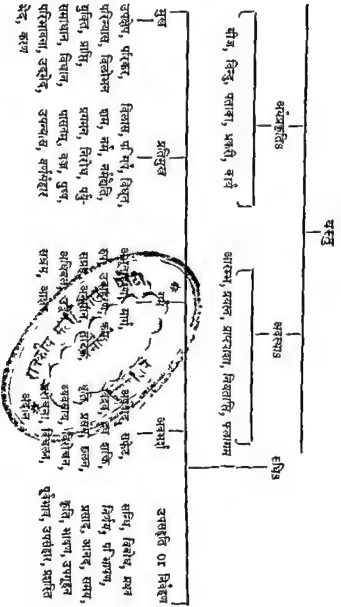
After the चीज is lost sight of in गर्भ 1. 0 after the action of the plot is hampered in गर्भ, one has to think properly about the means of regaining it. This thinking is called अमर्श. Thus upto गर्भ, there is a continuous progression of action and the plot is at its highest in गर्भ. Then comes some pause or thinking. This is अमर्श. This has 13 sub-divisions. निरंजन, the last अयि, should harmonise all the threads of मुल, चीज etc., scattered over throughout the drama. It is the same as कार्य or फलानुम. It has 14 sub-divisions.

It will be thus seen that अस्वभाव, अयंशुति and अयि have certain parallel elements. Thus चीज-आयुष्म-मुल, विदु-प्रयत्न-प्रतिमुल, वताम (not always)-गण्य शा गर्भ, कार्य फलानुम-निरंजन.

संयोज Every अयि has several संयोज. In all they make 61. Accompanying table shows them. Following six are said to be the motives of these संयोज. Arrangement of the desired plot, concealment of that which should be concealed, manifestation of proper subjects, attachment, wonder caused by the representation and no unnecessary condensation of the narrative.

रतीया [123] A type of नायिका, which see,

सुश्रुति [54] A type of song



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